

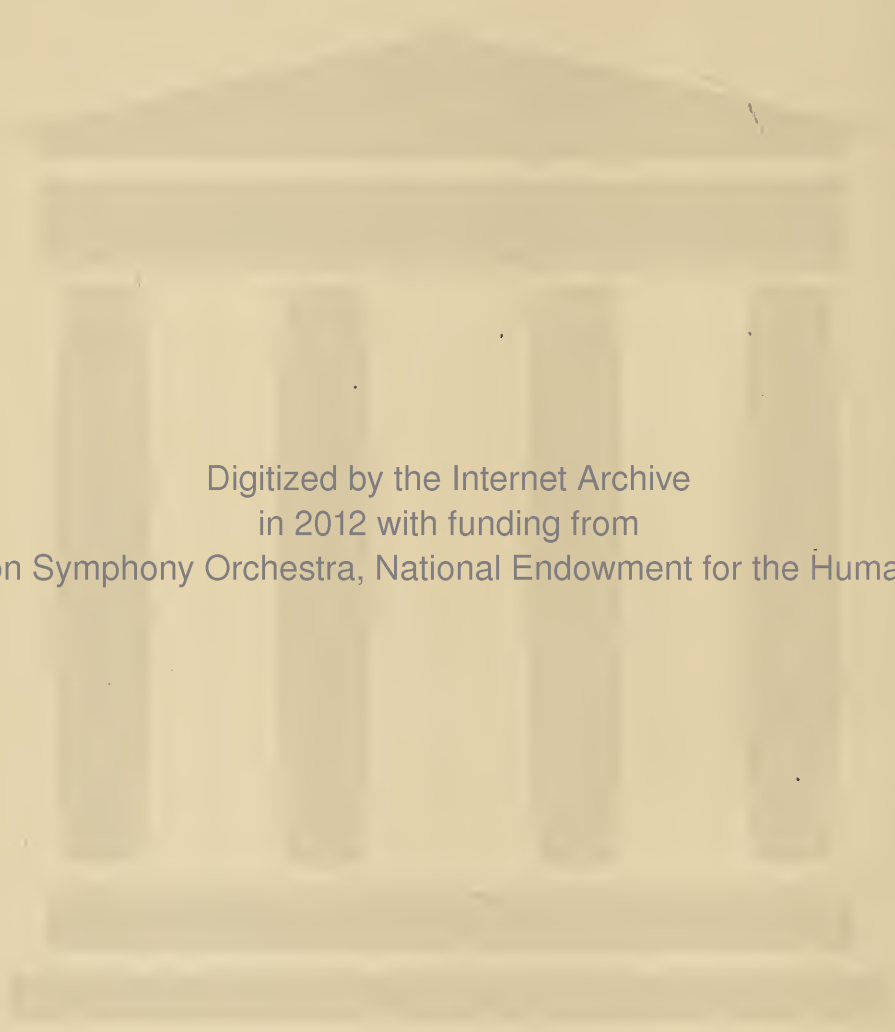
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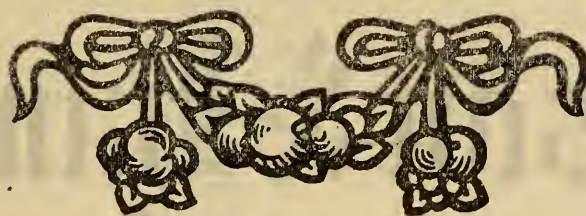
Twenty-sixth Season, 1906-1907

Boston Symphony Orchestra

DR. KARL MUCK, Conductor

Programme of the FIRST CONCERT

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



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PROGRAMME.

Beethoven Symphony No. 5, in C minor, Op. 67

- I. Allegro con brio.
 - II. Andante con moto.
 - III. Allegro; Trio.
 - IV. Allegro.
-

Richard Strauss . . 'Tone-poem, "Don Juan" (after N. Lenau), Op. 20

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SYMPHONY No. 5, IN C MINOR, OP. 67 . . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven sketched motives of the allegro, andante, and scherzo of this symphony as early as 1800 and 1801. We know from sketches that, while he was at work on "Fidelio" and the pianoforte concerto in G major,—1804–1806,—he was also busied with this symphony, which he put aside to compose the fourth symphony, in B-flat.

The symphony in C minor was finished in the neighborhood of Heiligenstadt in 1807. Dedicated to the Prince von Lobkowitz and the Count Rasumoffsky, it was published in April, 1809.

It was first performed at the Theater an der Wien, Vienna, December 22, 1808. All the pieces were by Beethoven: the symphony described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*); an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style, with chorus and solos; Piano Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); Sanctus, with Latin text written in church style (from the Mass in C major), with chorus and solos; Fantasia for pianoforte solo; Fantasia for pianoforte "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." Beethoven played the pianoforte part. The concert began at half-past six. We know nothing about the pecuniary result.

There was trouble about the choice of a soprano. Anna Pauline Milder,* the singer for whom Beethoven wrote the part of Fidelio, was

*Pauline Anna Milder was born at Constantinople, December 13, 1785. She died at Berlin, May 20, 1838. The daughter of an Austrian courier, or, as some say, pastry cook to the Austrian ambassador at Constantinople, and afterward interpreter to Prince Maurojeni, she had a most adventurous childhood. (The story is told at length in von Ledebur's "Tonkünstler-Lexicon Berlin's.") Back in Austria, she studied three years with Sigismund Neukomm. Schikaneder heard her and brought her out in Vienna in 1803, as Juno in Süsmayer's "Der Spiegel von Arkadien." She soon became famous, and she was engaged at the court opera,

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chosen. Beethoven happened to meet Hauptmann, a jeweller, who was courting her, and in strife of words called him "stupid ass!" Hauptmann, who was apparently a sensitive person, forbade Pauline to sing, and she obeyed him.

Antonia Campi, born Miklasiewicz (1773), was then asked, but her husband was angry because Miss Milder had been invited first, and he gave a rude refusal. Campi, who died in 1822 at Munich, was not only a remarkable singer: she bore seventeen children, among them four pairs of twins and one trio of triplets, yet was the beauty of her voice in no wise affected.

Finally Josephine Kilitzky (born in 1790) was persuaded to sing "Ah, perfido." She was badly frightened when Beethoven led her out, and could not sing a note. Röckel says a cordial was given to her behind the scenes; that it was too strong, and the aria suffered in consequence. Reichardt describes her as a beautiful Bohemian with a beautiful voice. "That the beautiful child trembled more than sang was to be laid to the terrible cold; for we shivered in the boxes, although wrapped in furs

where she created the part of Leonora in "Fidelio." In 1810 she married a jeweller, Hauptmann. She sang as guest at many opera houses and was offered brilliant engagements, and in 1816 she became a member of the Berlin Royal Opera House at a yearly salary of four thousand thalers and a vacation of three months. She retired with a pension in 1831, after having sung in three hundred and eighty operatic performances; she was also famous in Berlin as an oratorio singer. She appeared again in Berlin in 1834, but her voice was sadly worn, yet she sang as a guest in Copenhagen and St. Petersburg. Her funeral was conducted with pomp and ceremony, and it is said that the "Iphigenia in Tauris," "Alceste," and "Armide," her favorite operas, were put into her coffin, a favor she asked shortly before her death.

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and cloaks." She was later celebrated for her "dramatic colorature." Her voice was at first of only two octaves, said von Ledebur, but all her tones were pure and beautiful, and later she gained upper tones. She sang from 1813 to 1831 at Berlin, and pleased in many parts, from *Fidelio* to *Arsaces*, from *Donna Elvira* to *Fatime* in "Abu Hassan." She died, very old, in Berlin.

"Ah, perfido" had been composed in 1796 for Josephine Duschek. The "Fantasia," for pianoforte, orchestra, and chorus, was Op. 80.

J. F. Reichardt wrote a review of the new works. He named, and incorrectly, the sub-titles of the Pastoral Symphony, and added: "Each number was a very long, complete, developed movement, full of lively painting and brilliant thoughts and figures; and this, a pastoral symphony, lasted much longer than a whole court concert lasts in Berlin." Of the one in C minor he simply said: "A great, highly-developed, too long symphony. A gentleman next us assured us he had noticed at the rehearsal that the 'cello part alone—and the 'cellists were kept very busy—covered thirty-four pages. It is true that the copyists here understand how to spread out their copy, as the law scriveners do at home." Reichardt censured the performance of the Hymn—a gloria—and the Sanctus, and said that the pianoforte concerto was enormously difficult, but Beethoven played it in an astounding manner and with incredible speed. "He literally sang the Adagio, a masterpiece of beautiful, developed song, with a deep and melancholy feeling that streamed through me also." Count Wilhourski told Ferdinand Hiller that he sat alone in an orchestra stall at the performance, and that Beethoven, called out, bowed to him personally, in a half-friendly, half-ironical manner.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings; and in

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the last movement piccolo, double-bassoon, and three trombones are added.

Instead of inquiring curiously into the legend invented by Schindler,—“and for this reason a statement to be doubted,” as von Bülow said,—that Beethoven remarked of the first theme, “So knocks Fate on the door!”* instead of investigating the statement that the rhythm of this theme was suggested by the note of a bird,—oriole or goldfinch,—heard during a walk; instead of a long analysis, which is vexation and confusion without the themes and their variants in notation,—let us read and ponder what Hector Berlioz wrote concerning this symphony of the man before whom he humbly bowed:—

“The most celebrated of them all, beyond doubt and peradventure is also the first, I think, in which Beethoven gave the reins to his vast imagination, without taking for guide or aid a foreign thought. In the first, second, and fourth, he more or less enlarged forms already known, and poetized them with all the brilliant and passionate inspirations of his vigorous youth. In the third, the ‘Eroica,’ there is a tendency, it is true, to enlarge the form, and the thought is raised to a mighty height; but it is impossible to ignore the influence of one of the divine poets to whom for a long time the great artist had raised a temple in his heart. Beethoven, faithful to the Horatian precept, ‘*Nocturna versate manu, versate diurna*,’ read Homer constantly, and in his magnificent musical epopee, which, they say, I know not whether it be true or false, was inspired by a modern hero, the recollections of the ancient Iliad play a part that is as evident as admirably beautiful.

“The symphony in C minor, on the other hand, seems to us to come directly and solely from the genius of Beethoven; he develops in it his own intimate thought; his secret sorrows, his concentrated rage, his

* It is said that Ferdinand Ries was the author of this explanation, and that Beethoven was grimly sarcastic when Ries, his pupil, made it known to him.

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reveries charged with a dejection, oh, so sad, his visions at night, his bursts of enthusiasm—these furnish him the subject; and the forms of melody, harmony, rhythm, and orchestration are displayed as essentially individual and new as they are powerful and noble.

“The first movement is devoted to the painting of disordered sentiments which overthrow a great soul, a prey to despair: not the concentrated, calm despair that borrows the shape of resignation: not the dark and voiceless sorrow of Romeo who learns the death of Juliet; but the terrible rage of Othello when he receives from Iago’s mouth the poisonous slanders which persuade him of Desdemona’s guilt. Now it is a frenetic delirium which explodes in frightful cries; and now it is the prostration that has only accents of regret and profound self-pity. Hear these hiccups of the orchestra, these dialogues in chords between wind instruments and strings, which come and go, always weaker and fainter, like unto the painful breathing of a dying man, and then give way to a phrase full of violence, in which the orchestra seems to rise to its feet, revived by a flash of fury: see this shuddering mass hesitate a moment and then rush headlong, divided in two burning unisons as two streams of lava; and then say if this passionate style is not beyond and above everything that had been produced hitherto in instrumental music. . . .

“The adagio”*—andante con moto—“has characteristics in common with the allegretto in A minor of the seventh symphony and the slow movement of the fourth. It partakes alike of the melancholy soberness of the former and the touching grace of the latter. The theme, at first announced by the united ’cellos and violas, with a simple accompaniment of the double-basses pizzicato, is followed by a phrase for wind instruments, which returns constantly, and in the same tonality throughout the movement, whatever be the successive changes of the first theme. This persistence of the same phrase, represented always in a profoundly sad simplicity, produces little by little on the hearer’s soul an indescribable impression. . . .

* Such indifference of Berlioz to exact terminology is not infrequent in his essays.

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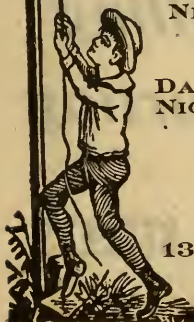
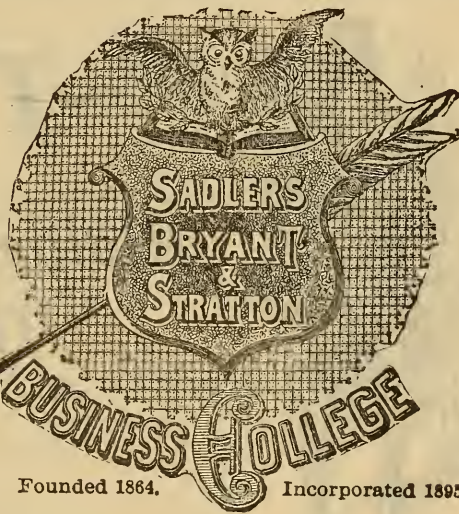
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preserve the rhythm; light blows struck by sponge-headed drumsticks mark the dull rhythm amid the general stagnation of the orchestra. These drum-notes are C's; the tonality of the movement is C minor; but the chord of A-flat sustained for a long time by the other instruments seems to introduce a different tonality, while the isolated hammering the C on the drums tends to preserve the feeling of the foundation tonality. The ear hesitates,—how will this mystery of harmony end?—and now the dull pulsations of the drums, growing louder and louder, reach with the violins, which now take part in the movement and with a change of harmony, to the chord of the dominant seventh, G, B, D, F, while the drums roll obstinately their tonic C: the whole orchestra, assisted by the trombones which have not yet been heard, bursts in the major into the theme of a triumphal march, and the Finale begins. . . .

“Criticism has tried, however, to diminish the composer's glory by stating that he employed ordinary means, the brilliance of the major mode pompously following the darkness of a pianissimo in minor; that the triumphal march is without originality, and that the interest wanes even to the end, whereas it should increase. I reply to this: Did it require less genius to create a work like this because the passage from piano to forte and that from minor to major were means already understood? Many composers have wished to take advantage of the same means; and what result did they obtain comparable to this gigantic chant of victory in which the soul of the poet-musician, henceforth free from earthly shackles, terrestrial sufferings, seems to mount radiantly toward heaven? The first four measures of the theme, it is true, are not highly original; but the forms of a fanfare are inherently restricted,

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and I do not think it possible to find new forms without departing utterly from the simple, grand, pompous character which is becoming. Beethoven wished only an entrance of the fanfare for the beginning of his finale, and he quickly found in the rest of the movement and even in the conclusion of the chief theme that loftiness and originality of style which never forsook him. And this may be said in answer to the reproach of not having increased the interest to the very end: music, in the state known at least to us, would not know how to produce a more violent effect than that of this transition from scherzo to triumphal march; it was then impossible to enlarge the effect afterward.

"To sustain one's self at such a height is of itself a prodigious effort; yet in spite of the breadth of the developments to which he committed himself, Beethoven was able to do it. But this equality from beginning to end is enough to make the charge of diminished interest plausible, on account of the terrible shock which the ears receive at the beginning; a shock that, by exciting nervous emotion to its most violent paroxysm, makes the succeeding instant the more difficult. In a long row of columns of equal height, an optical illusion makes the most remote to appear the smallest. Perhaps our weak organization would accommodate itself to a more laconic peroration, as that of Gluck's 'Notre général vous rappelle.' Then the audience would not have to grow cold, and the symphony would end before weariness had made impossible further following in the steps of the composer. This remark bears only on the *mise en scène* of the work; it does not do away with

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the fact that this finale in itself is rich and magnificent; very few movements can draw near without being crushed by it."

* * *

This symphony was performed in Boston at an Academy concert as early as November 27, 1841. It was performed at the first concert of the Philharmonic Society of New York, December 7, 1842.

* * *

We have stated that Beethoven made sketches for three movements of this symphony as early as 1800 and 1801. There are notes in a sketch-book dated 1795 for a symphony in C minor, and one of the themes (C minor, presto, 3-4) bears a resemblance to the chief theme of the scherzo in the Fifth. In another sketch-book which contains studies for the Prisoners' Chorus in "Fidelio" there is an Andante quasi minuetto in which there are hints, as also in a presto, at the famous initial theme of the symphony.

The autograph manuscript of the symphony which is in the possession of Felix Mendelssohn's family bears this title: "Sinfonie da L. v. Beethoven."

The copy that was sent to the publishers is entitled: "Sinfonia 5ta da Luigi van Beethoven."

The dedication was suppressed when the score was published in 1826, and the title then read: "Cinquième Sinfonie en *ut mineur*; C moll: de Louis van Beethoven."

The rehearsals for the first performance were stormy. The orchestra resented Beethoven's brusque behavior. In the performance of the Fantasia with chorus at the concert, the orchestra made a mistake,

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and Beethoven arose and exclaimed to the players: "Silence! silence! That's not right. Once more, once more." He thought it was his duty to correct the fault, and that the audience deserved a perfect performance. The Viennese correspondent of the *Allgemeine Musikalische Zeitung* of Leipsic stated in his short account of the concert that the performance was generally weak.

In 1810 E. T. A. Hoffmann wrote the first long analysis and serious review of the work, and it may be said that this fantastical writer and musician was the first man of acknowledged reputation to appreciate the grandeur of the work.

First performances: Leipsic, February 9, 1809 (Gewandhaus); Breslau, March 22, 1809; London, April 15, 1816 (Philharmonic); Paris, April 13, 1828 (Conservatory concert); Budapest, December 3, 1854; St. Petersburg, March 23, 1859; Moscow, March 22, 1861; Rome, November 9, 1877; Madrid, 1878.

It is probable that there were earlier performances in the Russian cities and in Rome than those found by Mr. J. G. Prod'homme in the annals of respective orchestral societies and here quoted.

DR. KARL MUCK.

Dr. KARL MUCK was born at Würzburg on October 22, 1859. His father, Dr. J. Muck, was a Councillor of the Kingdom of Bavaria; and, an accomplished amateur musician, he gave his son violin and pianoforte lessons and also lessons in counterpoint, so that at the age of eleven the boy appeared in public as a pianist.

Dr. Muck, after he had completed his studies at the Gymnasium, studied at the University of Heidelberg (1876-77), and from 1877 to 1879 studied philosophy, classic philology, and the history of music at the University of Leipsic. In Leipsic he entered the Conservatory of Music as a pupil of E. F. Richter and Karl Reinecke. He made his

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first appearance as a pianist at a Gewandhaus concert in Leipsic in February, 1880, and that year he received his degree of Ph.D. from the Leipsic University. In spite of his success as a pianist he determined to be a conductor. He therefore left Leipsic to be a chorus director at the Stadt Theatre in Zurich (1880-81). His later engagements were as follows: conductor at Salzburg (1881-82), opera conductor at Brünn (1882-84), opera conductor at Graz (1884-86) and also conductor of the Styrian Music Society, opera conductor at Prague in the German theatre directed by Angelo Neumann (1886-92) and also conductor of the Philharmonic concerts in Prague. As conductor of Neumann's company, he led performances of the "Ring" in St. Petersburg and Moscow in 1889, and in 1891 he conducted in Berlin for Neumann at the Lessing Theatre the first performances in that city of "Cavalleria Rusticana," Weber-Mahler's "Drei Pintos," and Cornelius' "Barber of Bagdad."

In 1892 he was called as a conductor to the Berlin Royal Opera House, and is now absent through the permission of the Emperor William. He is also conductor in Berlin of the oratorio concerts of the Royal Opera Chorus and the concerts of the Wagner Society. Since 1894 he has been the conductor of the Silesian Music Festivals.

As a guest he has conducted Philharmonic concerts in St. Petersburg, Moscow, Copenhagen, and Paris; in Bremen eight stage performances of Rubinstein's "Christus" (1895); concerts of the Royal Court Orchestra in Madrid and Budapest; and in London Philharmonic concerts and performances of Wagner's music dramas in Covent Garden.

He conducted performances of "Parsifal" at Bayreuth in 1901, 1902, 1904, and 1906. In recent seasons he has been one of the Conductors of the Vienna Philharmonic Concerts.

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"DON JUAN," A TONE-POEM (AFTER NICOLAUS LENAU), OP. 20.

RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

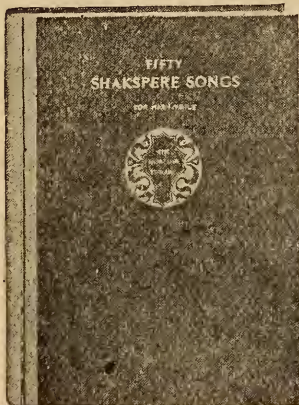
"Don Juan" is known as the first of Strauss's symphonic or tone-poems, but "Macbeth," Op. 23, although published later, was composed before it. The first performance of "Don Juan" was at the second subscription concert of the Grand Ducal Court Orchestra of Weimar in the fall of 1889. The *Signale*, No. 67 (November, 1889), stated that the tone-poem was performed under the direction of the composer, "and was received with great applause." (Strauss was a court conductor at Weimar 1889-94.) The first performance in Boston was at a Symphony Concert, led by Mr. Nikisch, October 31, 1891. The piece has also been played at these concerts: November 5, 1898, November 1, 1902, February 11, April 29, 1905.

"Don Juan" was played here by the Chicago Orchestra, Theodore Thomas conductor, March 22, 1898.

The work is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettle-drums, triangle, cymbals, glockenspiel, harp, strings. The score is dedicated "To my dear friend, Ludwig Thuille," a composer and teacher, born at Bozen in 1861, who was a fellow-student at Munich.

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Part I. contains the authentic melodies of "Heart's Ease," mentioned in *Romeo and Juliet*; "Heigh-ho for a Husband," in *Much Ado about Nothing*; "Green Sleeves," in the *Merry Wives*; "Light o' Love," in *Two Gentlemen of Verona*; and "Farewell, Dear Love," "Peg o' Ramsay," and "Three Merry Men," mentioned in *Twelfth Night*. The examples given in the second part prove that the music written for and performed in the plays of Shakspeare's period was refined and artistic in character.

The volume is one of the Musicians' Library. It contains an introduction by the editor and a reproduction, after the etching by Leopold Flameng, of the Chandos portrait of Shakspeare in the National Gallery, London.

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Extracts from Lenau's * dramatic poem, "Don Juan," are printed on a fly-leaf of the score. We have taken the liberty of defining the characters here addressed by the hero. The speeches to Don Diego are in the first scene of the poem; the speech to Marcello, in the last.

DON JUAN (*zu Diego*).

Den Zauberkreis, den unermesslich weiten,
Von vielfach reizend schönen Weiblichkeiten
Möcht' ich durchziehn im Sturme des Genusses,
Am Mund der Letzten sterben eines Kusses.
O Freund, durch alle Räume möcht' ich fliegen,
Wo eine Schönheit blüht, hinknien vor Jede,
Und, wär's auch nur für Augenblicke, siegen.

DON JUAN (*zu Diego*).

Ich fliehe Überdruß und Lusterermattung,
Erhalte frisch im Dienste mich des Schönen,
Die Einzle kränkend, schwärm' ich für die Gattung
Der Odem einer Frau, heut Frühlingsduft,
Drückt morgen mich vielleicht wie Kerkerluft.
Wenn wechselnd ich mit meiner Liebe wandre
Im weiten Kreis der schönen Frauen,
Ist meine Lieb' an jeder eine andre;
Nicht aus Ruinen will ich Tempel bauen.

* Nicolaus Lenau, whose true name was Nicolaus Niernbsch von Strehlenau, was born at Cstata, Hungary, August 13, 1802. He studied law and medicine at Vienna, but practised neither. In 1832 he visited the United States. In October, 1844, he went mad, and his love for Sophie von Löwenthal had much to do with the wretched mental condition of his later years. He died at Oberdöbling, near Vienna, August 22, 1850. He himself called "Don Juan" his strongest work.

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 Sie kann nur sterben hier, dort neu entspringen,
 Und kennt sie sich, so weiss sie nichts von Reue.
 Wie jede Schönheit einzig in der Welt,
 So ist es auch die Lieb', der sie gefällt.
 Hinaus und fort nach immer neuen Siegen,
 So lang der Jugend Feuerpulse fliegen!

DON JUAN (*zu Marcello*).

Es war ein schöner Sturm, der mich getrieben,
 Er hat vertobt, und Stille ist geblieben.
 Scheintot ist alles Wünschen, alles Hoffen;
 Vielleicht ein Blitz aus Höh'n, die ich verachtet,
 Hat tödtlich meine Liebeskraft getroffen,
 Und plötzlich ward die Welt mir wüst, umnachtet;
 Vielleicht auch nicht; der Brennstoff ist verzehrt,
 Und kalt und dunkel ward es auf dem Herd.

These lines have been Englished by John P. Jackson:*

DON JUAN (*to Diego, his brother*).

O magic realm, illimited, eternal,
 Of gloried woman,—loveliness supernal!
 Fain would I, in the storm of stressful bliss,
 Expire upon the last one's lingering kiss!
 Through every realm, O friend, would wing my flight,
 Wherever Beauty blooms, kneel down to each,
 And, if for one brief moment, win delight!

DON JUAN (*to Diegō*).

I flee from surfeit and from rapture's cloy,
 Keep fresh for Beauty service and employ,
 Grieving the One, that All I may enjoy.
 The fragrance from one lip to-day is breath of spring:
 The dungeon's gloom perchance to-morrow's luck may bring.
 When with the new love won I sweetly wander,
 No bliss is ours upfurbish'd and regild;
 A different love has This to That one yonder,—
 Not up from ruins be my temples builded.

* John P. Jackson, journalist, died at Paris, December 1, 1897, at the age of fifty. He was for many years on the staff of the New York *Herald*. He espoused the cause of Wagner at a time when the music of that composer was not fashionable, and he Englished some of Wagner's librettos.

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Cannot be changed or turned in new direction;
It cannot but there expire—here resurrection;
And, if 'tis real, it nothing knows of rue!
Each Beauty in the world is sole, unique:
So must the Love be that would Beauty seek!
So long as Youth lives on with pulse afire,
Out to the chase! To victories new aspire!

DON JUAN (*to Marcello, his friend*).

It was a wond'rous lovely storm that drove me:
Now it is o'er; and calm all round, above me;
Sheer dead is every wish; all hopes o'ershrouded,—
'Twas p'r'aps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'r'aps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

There are two ways of considering this tone-poem: to say that it is a fantasia, free in form and development, and that the quotations from the poem are enough to show the mood and the purposes of the composer; or to discuss the character of Lenau's hero, and then follow foreign commentators who give significance to every melodic phrase and find deep, esoteric meaning in every modulation. No doubt Strauss himself would be content with the verses of Lenau and his own music: for he is a man not without humor, and on more than one occasion he has slyly smiled at his prying or pontifical interpreters.

Strauss has particularized his hero among the many that bear the name of Don Juan, from the old drama of Gabriel Tellez, the cloistered monk who wrote, under the name of "Tirso de Molina," "*El Burlador de Sevilla y el Convidado de Piedra*" (first printed in 1634), to "*Juan de Manara*," drama in four acts by Edmond Haraucourt, with incidental music by Paul Vidal (Odéon, Paris, March 8, 1898). Strauss's hero is specifically the Don Juan of Lenau, not the rakehelly hero of

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legend and so many plays, who at the last is undone by the Statue whom he had invited to supper.

Lenau wrote his poem in 1844. It is said that his third revision was made in August and September of that year at Vienna and Stuttgart. After September he wrote no more, for he went mad, and he was mad until he died in 1850. The poem, "Eitel nichts," dictated in the asylum at Winnenthal, was intended originally for "Don Juan." "Don Juan" is of a somewhat fragmentary nature. The quotations made by Strauss paint well the hero's character.

L. A. Frankl, the biographer of the morbid poet, says that Lenau once spoke as follows concerning his purpose in this dramatic poem: "Goethe's great poem has not hurt me in the matter of 'Faust,' and Byron's 'Don Juan' will here do me no harm. Each poet, as every human being, is an individual 'ego.' My Don Juan is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy, in the one, all the women on earth, whom he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him." *

Now Strauss himself has not given a clue to any page of his score.

* See the remarkable study, "Le Don Juanisme," by Armand Hayem (Paris, 1886), which should be read in connection with Barbey d'Aurevilly's "Du Dandysme et de Georges Brummell." Mr. George Bernard Shaw's Don Juan in "Man and Superman" has much to say about his character and aims.

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Yet, in spite of this fact, Mr. William Mauke does not hesitate to entitle certain sections: "The First Victim, 'Zerlinchen'"; "The Countess"; "Anna." Why "Zerlinchen"? There is no Zerlina in the poem. There is no reference to the coquettish peasant girl. Lenau's hero is a man who seeks the sensual ideal. He is constantly disappointed. He is repeatedly disgusted with himself, men and women, and the world; and when at last he fights a duel with Don Pedro, the avenging son of the Grand Commander, he throws away his sword and lets his adversary kill him.

"Mein Todfeind ist in meine Faust gegeben;
Doch dies auch langweilt, wie das ganze Leben."

("My deadly foe is in my power; but this, too, bores me, as does life itself.")

The first theme, E major, allegro molto con brio, 2-2, is a theme of passionate, glowing longing; and a second theme follows immediately, which some take to be significant of the object of this longing. The third theme, typical of the hero's gallant and brilliant appearance, proud and knight-like, is added; and this third theme is entitled by Mr. Mauke "the Individual Don Juan theme, No. 1." These three themes are contrapuntally bound together, until there is, as it were, a signal given (horns and then wood-wind). The first of the fair apparitions appears,—the "Zerlinchen" of Mr. Mauke. The conquest

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is easy, and the theme of Longing is jubilant; but it is followed by the chromatic theme of "Disgust" (clarinets and bassoons), and this is heard in union with the second of the three themes in miniature (harp). The next period—"Disgust" and again "Longing"—is built on the significant themes, until at the conclusion (fortissimo) the theme "Longing" is heard from the deep-stringed instruments (rapidamente).

And now it is the Countess that appears,—“the Countess ———, widow; she lives at a villa, an hour from Seville” (glockenspiel, harp, violin solo). Here follows an intimate, passionate love scene. The melody of clarinet and horn is repeated, re-enforced by violin and 'cellos. There is canonical imitation in the second violins, and afterward viola, violin, and oboes. At last passion ends with the crash of a powerful chord in E minor. There is a faint echo of the Countess theme; the 'cellos play (*senza espressione*) the theme of "Longing." Soon enters a "molto vivace," and the Cavalier theme is heard slightly changed. Don Juan finds another victim, and here comes the episode of longest duration. Mr. Mauke promptly identifies the woman. She is "Anna."

This musical episode is supposed to interpret the hero's monologue. Dr. Reimann thinks it would be better to entitle it "Princess Isabella and Don Juan," a scene that in Lenau's poem answers to the Donna Anna scene in the Da Ponte-Mozart opera.* Here the hero deplors his past life. Would that he were worthy to woo her! Anna knows his evil fame, but struggles vainly against his fascination. The episode begins in G minor (violas and 'cellos). "The silence of night, anxious expectancy, sighs of longing"; then with the entrance of G major (oboe solo) "love's bliss and happiness without end." The love song of the oboe is twice repeated, and it is accompanied in the 'cellos by

* It is only fair to Dr. Reimann to say that he does not take Mr. Wilhelm Mauke too seriously.

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the theme in the preceding passage in minor. The clarinet sings the song, but Don Juan is already restless. The theme of "Disgust" is heard, and he rushes from Anna. The "Individual Don Juan theme, No. 2," is heard from the four horns,—“Away! away to ever-new victories.”

Till the end the mood grows wilder and wilder. There is no longer time for regret, and soon there will be no time for longing. It is the Carnival, and Don Juan drinks deep of wine and love. His two themes and the themes of "Disgust" and the "Carnival" are in wild chromatic progressions. The glockenspiel parodies his second "Individual Theme," which was only a moment ago so energetically proclaimed by the horns. Surrounded by women, overcome by wine, he rages in passion, and at last falls unconscious. Organ-point. Gradually he comes to his senses. The themes of the apparitions, rhythmically disguised as in fantastic dress, pass like sleep-chasings through his brain, and then there is the motive of "Disgust." Some find in the next episode the thought of the cemetery with Don Juan's reflections and his invitation to the Statue. Here the jaded man finds solace in bitter reflection. At the feast surrounded by gay company, there is a faint awakening of longing, but he exclaims:—

“The fire of my blood has now burned out.”

Then comes the duel with the death-scene. The theme of "Disgust" now dominates. There is a tremendous orchestral crash; there is long and eloquent silence. A pianissimo chord in A minor is cut into by a piercing trumpet F, and then there is a last sigh, a mourning dissonance and resolution (trombones) to E minor.

“Exhausted is the fuel,
And on the hearth the cold is fiercely cruel.”

* * *

Some say that Don Juan Tenorio was the Lord d'Albarran de Grenade, or the Count of Marana, or Juan Salazar mentioned by Bernal Diaz del Castillo, or Juan of Salamanca. Some have traced to their own satisfaction his family tree: thus Castil-Blaze gives the coat of arms of the

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Tenorio family, "once prominent in Seville, but long extinct." Others find the hero and the Stone Man in old legends of Asia, Greece, Egypt.

Such researches are harmless diversions.

We do know that in the fifteenth and sixteenth centuries in Spain an "auto" or religious drama entitled "Ateista Fulminado" was acted in churches and monasteries. The chief character was a dissipated, vicious, atheistical fellow, who received exemplary punishment at the foot of an altar. A Portuguese Jesuit wrote a book on this tradition, and gave to the hero adventures analogous to those in the life of Don Juan. There was also a tradition that a certain Don Juan ran off with the daughter of the Commander Ulloa, whom he slew. Don Juan in pursuit of another victim went to the monastery of Saint Francis at Seville, where they had raised a marble tomb to the commander, and there the rake was surprised and slain. The monks hid the corpse, and spread the report that the impious knight had insulted and profaned the tomb of his victim, and the vengeance of heaven had removed the body to the infernal regions.

On these traditions Tirso de Molina may have founded his celebrated play, which in turn has been the source of so many plays, operas, pantomimes, ballets, poems, pictures, tales.

Here we are concerned only with Don Juan in music. They that wish to read about the origin of the legend and "El Burlado" may consult Magnabal's "Don Juan et la Critique Espagnole" (Paris, 1893); the pages in Jahn's "Mozart" (1st ed. 4th vol.); "Molière Musicien," by Castil-Blaze, vol. i. (Paris, 1852); Barthel's preface to Lenau's "Don Juan" (Reclam edition); Rudolf von Freisauff's "Mozart's Don Juan" (Salzburg, 1887).

August Rauber has written a book, "Die Don Juan Sage im Lichte biologischer Forschung," with diagrams (Leipsic, 1899):

* * *

In Tirso de Molina's comedy these women figure: the Duchess Isabella; Thisbe, a fisher-maiden; Donna Anna de Ulloa; Aminta, a village maiden who was on the point of marrying a peasant. Don Juan

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invites the Statue of Donna Anna to supper. The Statue accepts, calls, and drags him down to hell.

This comedy was translated into Italian by Onofrio Gilberti. It was then entitled "Il Convitato di Pietra," and performed at Naples in 1652. There were other Italian versions in that year. A play founded at least on Gilberti's version was played in Italian at Paris in 1657. Dorimon's French version of the old comedy, "Le Festin de Pierre," was played at Lyons in 1658, and de Villiers's *tragi-comédie* at Paris in 1659.

The opera librettists first began with these old comedies. And here is a list that is no doubt imperfect:—

"Le Festin de Pierre," vaudeville by Le Tellier at the Foire Saint-Germain, 1713. The final ballet in the infernal regions made such a scandal that the piece was suppressed, but it was afterwards revived.

"Don Giovanni," ballet by Gluck (Vienna, 1761). The characters were Don Giovanni, his servant, Donna Anna and her father, and the guests at the feast.

"Il Convitato di Pietra," by Righini (Vienna, 1777). In this opera the fisher-maiden was introduced.

"Il Convitato di Pietra," by Calegari (Venice, 1777).

"Il Convitato di Pietra," by Tritto (Naples, 1783).

"Don Giovanni," by Albertini (Venice, 1784).

"Don Giovanni Tenorio," by Cazzaniga (Venice, 1787). Goethe saw it at Rome, and described the sensation it made. "It was not possible to live without going to see Don Giovanni roast in flames and to follow the soul of the Commander in its flight toward heaven."

"Il Convito di Pietra," by Gardi (Venice, 1787).

"Don Giovanni," by Mozart (Prague, October 29, 1787).

"Don Giovanni," by Fabrizi (Fano, 1788.)

"Nuovo Convitato di Pietra," by Gardi (Bologna, 1791.)

"Il Dissolto Punito," by Raimondi (Rome, about 1818).

"Don Giovanni Tenorio," by Don Ramon Carnicer (Barcelona, 1822).

"Il Convitato di Pietra," by Pacini (Viareggio, 1832).

"Don Juan de Fantaisie," one-act operetta by Fr. Et. Barbier (Paris, 1866).

"The Stone-guest" ("Kamjennyi Gost"), left unfinished by Dar-

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gomijsky, orchestrated by Rimsky-Korsakoff, and produced with a prelude by César Cui at St. Petersburg in 1872. The libretto is a poem by Poushkin. The opera is chiefly heightened declamation with orchestral accompaniment. There is no chorus. There are only two songs. The composer, a sick man during the time of composition, strove only after dramatic effect, for he thought that in opera the music should only accent the situation and the dialogue. The commander is characterized by a phrase of five tones that mount and descend diatonically and in whole tones. The opera does not last two hours.

"Il Convitato di Pietra," by Manent (Barcelona, 1875).

"Il Nuovo Don Giovanni," by Palmieri (Triest, 1884).

"La Statue du Commandeur," pantomime, music by Adolphe David (Paris, 1892). In this amusing piece the Statue loses his dignity at the feast, and becomes the wildest of the guests. He applauds the dancers so heartily that he breaks a finger. He doffs his helmet and joins in a cancan, and forgets to take his place on the pedestal in a square in Seville. Consternation of the passers-by. Suddenly the Statue is seen directing unsteady steps. Don Juan and other revellers assist him to recover his position and his dignity.

Here may be added:—

"Don Juan et Haydée," cantata by Prince Polognac (St. Quentin, 1877.) Founded on the episode in Byron's poem.

"Ein kleiner Don Juan," operetta by Ziehrer (Budapest, 1879).

"Don Juan Fin de Siècle," ballet by Jacobi (London, 1892).

ENTR'ACTE.

A PHASE OF BEETHOVEN.

BY VERNON BLACKBURN.

One wonders if ever in the history of music it will be possible to give a judgment which shall be universally absolute on the subject of

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Beethoven's Ninth Symphony, where it lies in relation to all his own art, where it lies in relation to all art before and after it. The subject reappears to the mind after another reading of the difficulties, the troubles, the enthusiasms, the doubts, the despairs which formed the atmosphere through which Wagner gave his very memorable, if much debated, performance of the colossal work at Dresden in 1846. The controversy at the time was a keen one. Mr. C. F. Glasenapp, the second volume of whose biography of Wagner, as we have before mentioned, was, in a translated form by Mr. W. Ashton Ellis, issued a little while ago, dealt with the matter. Mr. Glasenapp, indeed, forgetting that he himself uses the pen for the emanation of his opinions, falls foul, in the most alarming manner, of the "gentry of the pen," the "reptiles," and one scarce knows how many else who dared to have an individual opinion concerning either the performance of that occasion or upon the imperial place which the Symphony takes in Beethoven's deathless list.

The performance, of course, has become a matter of history; and it is impossible to-day to speak save through the mouths of either the "archangels" or the "reptiles," however you may view them in that connection. There is no earthly doubt, on the one hand, that Wagner, to put the matter mildly, assumed a dictatorial position in regard to the score—on the principle apparently that "what an artist has not done he should, on certain occasions, have done." There is equally no doubt that there were some who blamed, some who approved his attitude. For a crucial example, take the famous story, which is perfectly authentic, of the bandsmen (the translator calls them, as usual "gentry") who declared that D, and not D-flat, was marked in their score. "You must alter it; it's wrong; it ought to be D-flat." The story would clearly have no point at all if it were not supposed to point to the personal Wagnerian element in the matter.

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On the other hand, the relation of the Ninth Symphony to musical art generally is a matter of more personal opinion, and the discussion is repeatedly a fascinating one. In this respect we have before expressed our views in these columns; but it is a matter really of the utmost importance as dealing with all artistic development. It would appear that the artist, advancing ever upon the paths of his quest after the final expression of his final artistic sentiment, gradually sets aside the mingling of the external with the spiritual world until the point may come, in an extreme case, when he (by some misfortune of exaggeration) speaks a language that is practically unintelligible to the average man. Here you fall upon two distinct and separate classes—the class which in the end does finally reach, as it were, an utterance which is the ultimate perfection, the last fruits, of an artistic personality, and the class which mingles personal formulas into a sort of new gibberish. Two supreme cases of this advance to a sane fruition are Shakspeare and Rembrandt. Many cases in which what may be called “middle-period” work was by far the best, and in which final work has a sort of relation, in fact, to an express at too high a speed, twisting the lines in its hurried progress, will, doubtless, at once occur to the well-informed in examples that belong to our own generation. The point is this: Was Beethoven just over the verge of this peculiar tendency to exaggeration when he composed the Ninth Symphony, and had he reached his maximum of combined sanity and inspiration in the Seventh?

It is—though we frankly know that to many the answer is a foregone conclusion one way or the other—a difficult matter to decide. One while, in one mood, the answer is on this side; another while, in another mood, the answer is on that side; and it would be the height of intolerance, we think (intending correspondents may perhaps be in-

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clined to remember), if either answer should be regarded as a sign of hopelessness on the part of the man who made it. Having made that preliminary statement, we may reassert our own view that in a *plebiscite* on the subject we should plump for the Seventh. Comparisons need not be reiterated, and in any case they are singularly futile; but upon purely æsthetic grounds we make our preference. We would wager, however, that not nearly so much glory would have issued from the performance of the Seventh at the opening of Bayreuth as from one of the Ninth. Men are often used to judge by difficulties. Hannibal has more glory for crossing the Alps than has Scipio for Hannibal's ultimate defeat.

“A SIEGFRIED IDYL” RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Cosima Liszt, daughter of Franz Liszt and the Comtesse d'Agoult, was married to Hans von Bülow at Berlin, August 18, 1857. They were divorced in the fall of 1869.

Richard Wagner married Minna Planer, November 24, 1836, at Königsberg. They separated in August, 1861, and she died at Dresden, January 25, 1866.

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Wagner and Cosima Liszt, divorced wife of von Bülow, were married at Lucerne, August 25, 1870. Siegfried Wagner, their son, was born at Tribschen, near Lucerne, June 6, 1869.

Wagner wrote, November 11, 1870, to Ferdinand Präger: "My house, too, is full of children, the children of my wife, but beside there blooms for me a splendid son, strong and beautiful, whom I dare call Siegfried Richard Wagner. Now think what I must feel, that this at last has fallen to my share. I am fifty-seven years old." On the 25th of the month he wrote to Präger: "My son is Helferich Siegfried Richard. My son! Oh, what that says to me!"

But these were not the first references to the son. In a letter written to Mrs. Wille, June 25, 1870, Wagner wrote: "Certainly we shall come, for you are to be the first to whom we shall present ourselves as man and wife. She has defied every disapprobation and taken upon herself every condemnation. She has borne to me a wonderfully beautiful and vigorous boy, whom I could boldly call 'Siegfried': he is now growing, together with my work, and gives me a new, long life, which at last has attained a meaning. Thus we get along without the world, from which we have retired entirely. . . . But now listen; you will, I trust, approve of the sentiment which leads us to postpone our visit until I can introduce to you the mother of my son as my wedded wife." (Finck's Wagner, vol. ii. p. 246.)

The "Siegfried Idyl" was a birthday gift to the composer's wife. It was first performed as a morning serenade, December 24,* 1871, on the steps of the villa at Tribschen, by a small orchestra of players collected from Zurich and Lucerne. Wagner conducted. Hans Richter, who played the trumpet in the performance, had led the

* Ramann says that Cosima Liszt was born at Bellagio, "at Christmas," 1837. Chamberlain and Dannreuther give 1870 as the year of composition of the Idyl; but see Richard Pohl's statement in the *Musikalisches Wochenblatt* of 1877 (p. 245).

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rehearsals at Lucerne. The children of Cosima called the Idyl the "Steps Music."

Siegfried was born while the composition of the music drama, "Siegfried," was in progress. The themes in the Idyl were taken from the music drama, all save one,—a folk-song, "Schlaf', mein Kind, schlaf' ein"; but the development of the themes was new.

And Wagner wrote a dedication to his wife:—

Es war Dein opfermutig hehrer Wille
Der meinem Werk die Werdestätte fand,
Von Dir geweiht zu weltentrückter Stille,
Wo nun es wuchs und kräftig uns entstand,
Die Heldenwelt uns zaubernd zum Idylle,
Uraltes Fern zu traurem Heimatland.
Erscholl ein Ruf da froh in meine Weisen:
"Ein Sohn ist da!" Der musste Siegfried heissen.

Für ihn und Dich durft' ich in Tönen danken,—
Wie gäb' es Liebesthaten hold'ren Lohn?
Sie hegten wir in uns'res Heimes Schranken,
Die stille Freude, die hier ward zum Ton
Die sich uns treu erwiesen ohne Wanken,
So Siegfried hold, wie freundlich uns'rem Sohn.
Mit Deiner Huld sei ihnen jetzt erschlossen,
Was sonst als tönend Glück wir still genossen.

Some one has Englished this freely—very freely—and in verse:—

Thy sacrifices have shed blessings o'er me,
And to my work have given noble aim,
And in the hour of conflict have upbore me,
Until my labor reached a sturdy frame.
Oft in the land of legends we were dreaming,—
Those legends which contain the Teuton's fame,
Until a son upon our lives was beaming,
Siegfried must be our youthful hero's name.

For him and thee I now in tones am praising;
What thanks for deeds of love could better be?
Within our souls the grateful song upraising
Which in this music I have now set free.

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And in this cadence I have held, united,
Siegfried, our dearly cherished son, and thee.
Thus all the harmonies I now am bringing
But speak the thought which in my heart is ringing.

The composition, which first bore the title "Triebschener Idyll," is scored for flute, oboe, two clarinets, trumpet, two horns, bassoon, and strings.

It begins quietly, E major, 4-4 (strings without double-basses), with a short introduction made out of portions of the so-called "Friedensmelodie," which is soon announced by the strings, the theme from the love scene in the third act of "Siegfried," at Brünnhilde's words, "Ewig war ich, ewig in süß schnender Wonne—doch ewig zu deinem Heil!" (I have been forever, I am forever, ever in sweet yearning ecstasy—but ever to thy salvation!) The development is wholly independent of that in the music drama. Wood-wind instruments gradually enter. The flute introduces as an opposing theme a phrase of the slumber motive in the last scene of "Die Walküre." This phrase is continued by oboe and clarinet. There is a crescendo. The theme appears in the basses, and reaches a *più forte*.

A short theme of two descending notes—generally a minor seventh or major sixth, taken from Brünnhilde's cry, "O Siegfried! Siegfried! sieh' meine Angst!" (O Siegfried! Siegfried! see my terror!) from the same love scene in "Siegfried"—appears now in the basses, now in the violins, while wind instruments give out chords in triplets. This short theme is much used throughout the Idyl.

The cradle song, "Schlafe, Kindchen, schlafe" (Sleep, my little one, sleep), is sung "very simply" by the oboe.

All these themes are worked up in various shapes until trills on the first violins lead to the "World-treasure" motive in Brünnhilde's speech to Siegfried,—“O Siegfried, Herrlicher! Hort der Welt!” (O Siegfried, thou glorious one! Treasure of the world!),—which is sung first by the wind, A-flat major, 3-4 time, afterward worked out by strings, and then combined with preceding themes.

There is a climax, and on an organ-point on G as dominant the first horn gives out Siegfried's "motive," where he announces his intention of going out into the world, never to return (Act I.), but the form is that assumed in the love scene. Flute and clarinet embroider this



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horn theme with hints at the bird song in the "Waldweben." There is a mass of trills, and the strings play the accompanying figure to Siegfried's "Ein herrlich Gewässer wogt vor mir" (A splendid sea surges before me), 'cellos and violas, then violins. The music swells to forte, and, after there is a modulation back to E major and a combination of the first two themes, the climax of the Idyl is reached, and the trumpet sounds the forest-bird motive. The chief themes are further developed, alone or in combination. The pace slackens more and more, and the first two themes bring the end in pianissimo.

"A Siegfried Idyl" was performed at Mannheim in December, 1871, and at Meiningen in the spring of 1877. The work was published in February, 1878, and the first performance after publication was at a Bilse concert in Berlin toward the end of February of that year. According to Dr. Reimann the music drama "Siegfried" was then so little known that a Berlin critic said the Idyl was taken from the second act. So Mr. Henry Knight, a passionate Wagnerite, wrote verses in 1889, in which he showed a similar confusion in his mind.

The first performance in Boston was at a concert of the Harvard Musical Association, December 19, 1878.

OVERTURE TO "DIE MEISTERSINGER VON NÜRNBERG."

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The overture to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. The opera was first performed at Munich, June 21, 1868.

The idea of the opera occurred to Wagner at Marienbad in 1845, and he then sketched a scenario, which differed widely from the one finally

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adopted. It is possible that certain scenes were written while he was composing "Lohengrin," and there is a legend that the quintet was finished in 1845. Some add to the quintet the different songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "To-morrow I at least hope to begin the composition of 'Die Meistersinger.'" The libretto was completed at Paris in 1861. He worked at Biebrich in 1862 on the music. In the fall of that year he wished the public to hear fragments of his new works, as yet not performed nor published,—fragments of "Siegfried," "Tristan," "Die Walküre,"—and he himself added to these the overture to "Die Meistersinger," the entrance of the mastersingers, and Pagner's address, from the same opera.

His friend, Wendelin Weissheimer (born in 1838), opera conductor at Würzburg and Mainz, composer, teacher, essayist, organized a concert at Leipsic for the production of certain works. Von Bülow was interested in the scheme, and the concert was given in the hall of the Gewandhaus, November 1, 1862, as stated above.

The programme was as follows:—

PART I.

Prelude to "Die Meistersinger zu Nürnberg" (new)	<i>Wagner</i>
"Das Grab im Busento," Ballade for Bass, Male Chorus, and Orchestra	<i>Weissheimer</i>
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Concerto in A major (No. 2) for Piano	<i>Liszt</i>
Mr. v. BÜLOW.	
"O lieb' so lang du lieben kannst," Cantata for Mixed Chorus, Solo, and Orchestra	<i>Weissheimer</i>

PART II.

"Ritter Toggenburg," Symphony in one movement (five sections)	<i>Weissheimer</i>
Chorus, "Trocknet nicht"	<i>Weissheimer</i>
Chorus, "Frühlingslied"	<i>Weissheimer</i>
The duet sung by Miss LESSIAK and Mr. JOHN.	
Overture to the opera "Tannhäuser"	<i>Wagner</i>

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Wagner conducted the two overtures. The hall was nearly empty, and the concert was given at a pecuniary loss. This was naturally a sore disappointment to Wagner, who had written to Weissheimer, October 12, 1862: "Good: 'Tannhäuser' overture, then! That's all right for me. For what I now have in mind is to make an out-and-out sensation, so as to make money." Wagner had proposed to add the prelude and finale of "Tristan" to the prelude to "Die Meistersinger"; but his friends in Leipsic advised the substitution of the overture to "Tannhäuser." There was not the faintest applause when Wagner appeared to conduct. Yet the prelude to "Die Meistersinger" was received then with such favor that it was immediately played a second time.

One critic wrote: "The overture, a long movement in moderate march tempo with predominating brass, without any distinguishing chief thoughts and without noticeable and recurring points of rest, went along and soon awakened a feeling of monotony." The critic of the *Mitteldeutsche Volkszeitung* wrote in terms of enthusiasm. The critic of the *Signale* was bitter in opposition. He wrote at length, and finally characterized the overture as "a chaos, a 'tohu-wabohu,' and nothing more." For an entertaining account of the early adventures of this overture see "Erlebnisse mit Richard Wagner, Franz Liszt, und vielen anderen Zeitgenossen, nebst deren Briefen," by W. Weissheimer (Stuttgart and Leipsic, 1898), pp. 163-209.

The overture was then played at Vienna (the dates of Wagner's three concerts were December 26, 1862, January 4, 11, 1863), Prague (February 8, 1863), St. Petersburg (February 19, March 6, 8, 10, 1863), and Moscow, Budapest, Prague again, and Breslau, that same year.

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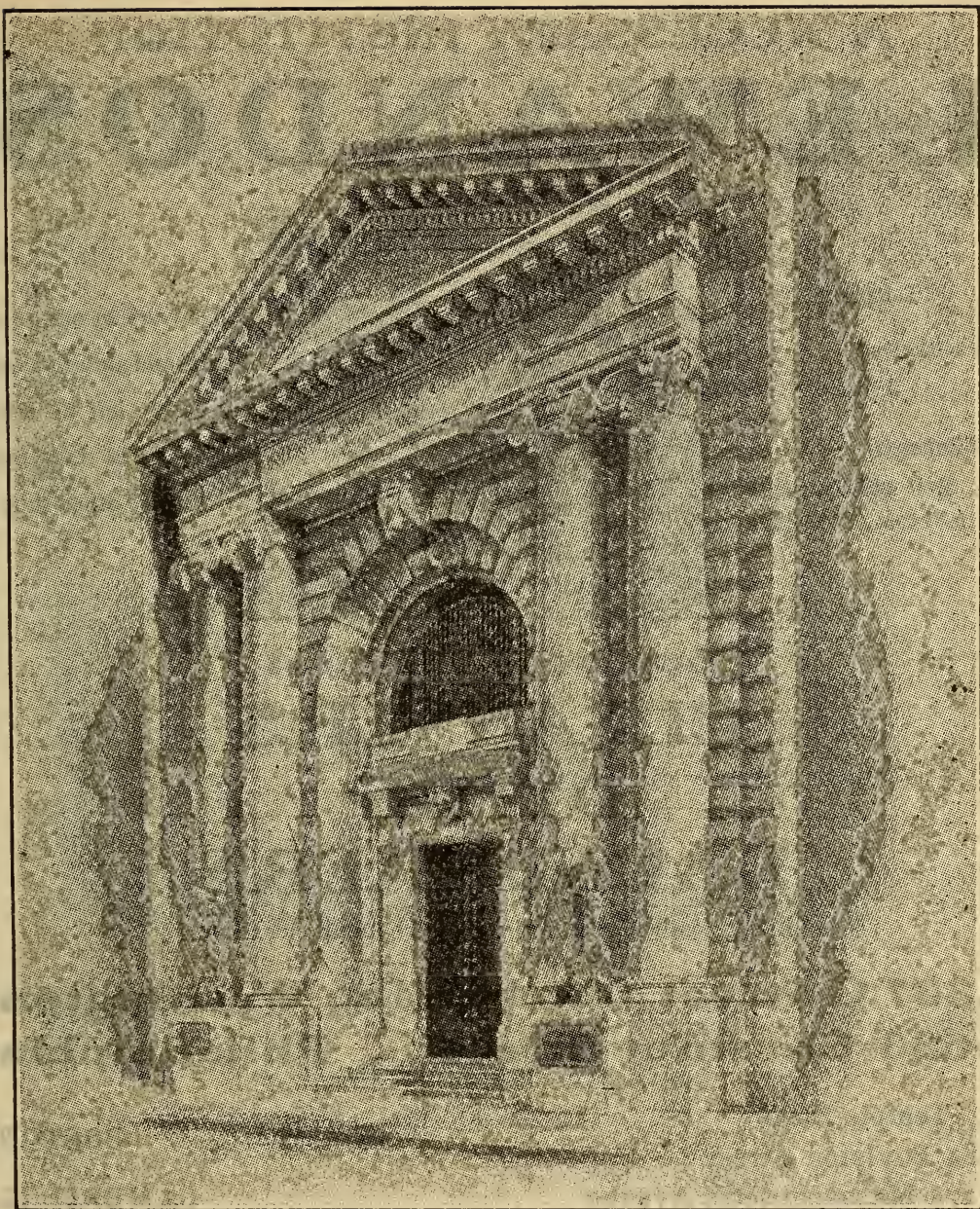
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We give in condensed and paraphrased form Mr. Maurice Kufferath's analysis of this overture.*

This Vorspiel, or prelude, is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, *moderato*, in the form of a march built on four chief themes, combined in various ways. The tonality of C major is well maintained.

2. A second period, in E major, of frankly lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda, wherein the initial phrase is introduced in the manner of a *stretto*.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie. (Compare Elgar's theme of "London Citizenship," in "Cockaigne.") Secondary figures are formed from disintegrated portions of this theme, and there is a peculiarly appropriate scholastic, pedantic polyphony. Note also how from the beginning a cunning use of the *ritardando* contributes to the archaic color of the work.

The exposition of the initial theme, with the first developments, leads to a second theme of wholly different character. It is essentially lyrical, and, given at first to the flute, hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A Weberish flourish of violins leads to a third theme, intoned by the brass, sustained by harp. It is a kind of fanfare. The theme seems to have been borrowed by Wagner from the "Crowned Tone" of Heinrich Mügling.† This pompous theme may be called the fanfare of

* See "Les Maîtres Chanteurs de Nuremberg," by Maurice Kufferath (Paris and Brussels, 1898), pp. 200-210.

† See "Der Meistersang in Geschichte und Kunst," by Curt Mey (Carlsruhe, 1892, pp. 56, 57).

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the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used. There is in this brilliant passage an interesting chromatic walk of trumpets and trombones, supported by violas and 'cellos.

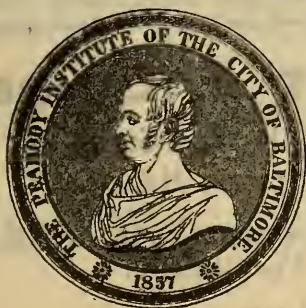
A short and nervous episode of eight measures introduces a series of modulations, which lead to a sweet yet broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. And here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. And now there is an allegretto. The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the 'cellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—“What? He? Does he dare? *Scheint mir nicht der Rechte!*” “He's not the fellow to do it.” And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead.

After a return to the short and nervous episode there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the wood-wind. This is the culmination of the overture. The melodious phrase is developed with superb breadth. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the mastersinger theme, which serves at last as a song of apotheosis.

**

Weissheimer states that Wagner at Biebrich began his work by writing the overture. “He showed me the broad development of the first theme. He already had the theme in E, as well as the characteristic phrase of the trumpets. He had written these themes before he had set a note to the text; and, writing this admirable melody of Walther, he surely did not think of the Preislied in the third act.”



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Julien Tiersot replies to this: "But, when Wagner began to write this music, not only had he been dreaming of the work for twenty years, but he had finished the poem. Is it not plain that after such elaboration the principal musical ideas were already formed in his mind? On the other hand, since the verses were already written, can any one suppose that the melody which was applied to them was composed without reference to them, that a simple instrumental phrase was fitted to verses that were already in existence? Impossible. If we admit that the theme has appeared in notation for the first time in this overture, we cannot agree with Weissheimer in his conclusion, that it was composed especially for the overture, and that the composer had not yet thought of applying it to the Preislied. On the contrary, we may confidently affirm that the Preislied, words and music, existed, at least in its essential nature, in Wagner's brain, when he introduced the chief theme of it into his instrumental preface."

* * *

And it is Tiersot who makes these discriminative remarks on the overture as a whole:—

"Scholastic themes play the dominating parts. This is a curious fact: the forms of ancient music are revived in such a masterly fashion that the more modern elements seem to have assumed a scholastic appearance. Look, for instance, at the themes borrowed from the music of Walther. The composer has introduced several to mark the opposition of the tendencies which form the subject of the drama. In the absorbing neighborhood of classic motives and developments the modern themes lose largely their idealistic character. It is even hard to explain why the composer, when he exposed for the first time the melody of most lyrical nature, presented it at first (at the beginning of the episode in E major) at a pace twice as rapid as that of its real character, and why he overloads this song of pure line with arabesques, which clasp it so closely that they deprive it of freedom, and give it a kind of dryness that is foreign to its nature and peculiar character.

"In truth the scholastic style reigns here as sovereign. One would think from the overture that Wagner had taken the side of the master-singers to the injury of Walther. But the work itself has the duty of undeceiving us.

"And is it true that in this overture there are only contrapuntal combinations? By no means: enthusiasm, hidden but full of ardor, expands under formulas that are voluntarily conventional. The expression of this enthusiasm is truly emotional in two passages of the overture: in the episode that follows the first exposition of the theme of the guild, when the violins sing with dazzling brilliance the long phrase derived from the theme of the masters; then toward the end of the piece, when, after three superposed themes are combined, the

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basses solemnly and powerfully unroll this same theme, while the violins seem to abandon themselves to a joyous, inspired improvisation, leap up as rockets which mount higher and higher, prepare the triumphant explosion of the peroration, which finally will become that of the whole work, when the brilliance and power are redoubled by the addition of shouts from the populace, a veritable and splendid hymn in honor of Art."

* * *

Theodore Thomas's orchestra played this overture in Boston, December 4, 1871; and Mr. John S. Dwight then undoubtedly spoke for many hearers of that year:—

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Rimsky-Korsakoff . . . Overture to the Opera, "The Betrothed of the Tsar"

Strube . . . Concerto in F-sharp minor, for Violin and Orchestra

- I. Allegro assai.
 - II. Reverie: Adagio.
 - III. Passacaglia: Andantino grazioso.
-

Brahms Symphony No. 1, in C minor, Op. 68

- I. Un poco sostenuto; Allegro.
 - II. Andante sostenuto.
 - III. Un poco allegretto e grazioso.
L'istesso tempo.
 - IV. Adagio; Allegro non troppo, ma con brio.
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OVERTURE TO THE OPERA, "THE BETROTHED OF THE 'TSAR."

NICOLAS ANDREJEVITCH RIMSKY-KORSAKOFF

(Born at Tikhvin, in the government of Novgorod, March 18, 1844,*
now living at St. Petersburg.)

Rimsky-Korsakoff finished "Zarskaja Newesta" ("La Fiancée du Roi"), an opera in three acts, in 1898. The libretto was founded on a comedy by Leo Mei, a Russian poet and dramatist (1822-62). The examination committee of the Imperial Opera House objected to it on the ground that the character of a former ruler of all the Russias was treated too familiarly: such was the story spread abroad early in the fall of 1899, and the story crossed the Atlantic; but the composer wrote a letter of contradiction, in which he said that he had never submitted his opera to the committee. "Foreign composers," he added, "whose operas are about to be performed at the Court Opera do not petition the managers for a performance of their works, and do not subject them to an examination. Why should Russian composers whose works are published be obliged to send their operas to the managers and beg a performance? The very publication of an opera is at once a submittal of it to all opera-managers, whose duty it is to be on the watch for such new publications, to examine them, and to choose the ones that are fit for performance."

"The Betrothed of the Tsar" was produced at the Solodornikoff Theatre, Moscow, on November 3, 1899. Ippolitoff Ivanoff conducted. The theatre was crowded, and the success of the opera was immediate and great. The composer is said to treat certain scenes with the rhythmic, tonal, and melodic characteristics of Russian folk-song, but with themes of his own invention.

The libretto is a blood-and-thunder dramatization of a story of

* This date is given in the catalogue of Belaïeff, the Russian publisher. One or two music lexicons give May 21.

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Russia in 1572, based on the Oriental custom of the ruler's choice of a bride from all the fairest and assembled maidens. ("Then said the king's servants that ministered unto him, Let there be fair young virgins sought for the king: and let the king appoint officers in all the provinces of his kingdom, that they may gather together all the fair young virgins unto Shushan the palace, to the house of the women, unto the custody of Hege the king's chamberlain, keeper of the women; and let their things for purification be given them: and let the maiden which pleaseth the king be queen instead of Vashti. And the thing pleased the king; and he did so."—ESTHER ii. 2-4.)

Ivan the Fourth and the Terrible, who served Rubinstein as the subject of a symphonic poem, chose Marfa, a merchant's daughter. She was betrothed to the boyar Lykov, and with her was Griaznoj, captain of the guards, madly in love. The captain sought from a learned leech a love potion, that he might put it in a wine cup for Marfa, that she might then forget her lover, that she might glow with love for him. But a woman, Ljubascha, the discarded mistress of Griaznoj, sought out the physician, and contrived that a potion should be substituted, a poisonous potion that would destroy the famous beauty of Marfa. And her beauty was destroyed at the very time of the Tsar's choice, and Marfa was sick unto death, and her brain was turned. Griaznoj was about to confess, when he learned from



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Ljubascha's own mouth that she was the plotter of the mischief. He stabbed her and gave himself up to justice.

The opera was produced in Czech at Prague, December 4, 1902.

The overture, which does not suggest operatic horrors, is a composition that requires no analysis. It is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, a set of three kettledrums, harp, and the usual strings. It opens in D minor (allegro), and there are two endings, one that goes directly into the music of the first scene of the opera and one that is designed for concert use.

The first performance of the overture in the United States was at a concert of the Boston Symphony Orchestra, November 15, 1902. The overture was played again at one of these concerts, April 16, 1904.

Rimsky-Korsakoff is known in Boston chiefly by his orchestral works. "Scheherazade," a symphonic suite, Op. 35, was played at these concerts on April 17, 1897, December 11, 1897, January 13, 1900, February 4, 1905; "La Grande Pâque Russe," overture on themes of the Russian Church, Op. 36, on October 23, 1897; "Antar," symphony No. 2, Op. 15, on March 12, 1898; "Sadko," a musical picture, Op. 5, March 25, 1905.

Rimsky-Korsakoff studied at the Naval Institute in St. Petersburg, but even then he gave much time to music. He was an officer in the marine service of Russia until 1873, and it would appear from a passage in Habets's "Alexandre Borodine" (Paris, 1893, p. 20) that in 1862 he came as an officer to the United States. It was in 1861 that he began the serious study of music with Mily Balakireff,* and he was one of the group—Borodin, Moussorgsky, Cui, were the others—who,

* Mily Alexeïewitch Balakireff, born in 1837 at Nijni-Novgorod and now living at St. Petersburg, began his musical career as a pianist. He has written a symphony and other orchestral pieces, as "King Lear," "Thamara"; piano pieces, the most famous of which is "Islamey"; songs, etc. He published in 1866 a remarkable collection of Russian folk-songs.

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under Balakireff, founded the modern Russian school. His first symphony was performed in 1865. In 1871 he was appointed professor of composition at the St. Petersburg Conservatory. He was inspector of the marine bands from 1873 to 1884, director of the Free School of Music from 1874 to 1887 and conductor of concerts at this institution until 1881, assistant conductor in 1883 of the Imperial Orchestra; and from 1886 till about 1901 he was one of the conductors of the Russian Symphony Concerts, afterward led by Liadoff and Glazounoff. He conducted two Russian concerts at the Trocadéro, June 22, 29, at the Paris Exhibition of 1889; and he has conducted in the Netherlands. His thirty-fifth jubilee as a composer was celebrated with pomp and circumstance at St. Petersburg, December 8, 1900, and at Moscow, January 1, 1901.

Borodin wrote of him in 1875: "He is now working for the Free School: he is making counterpoint, and he teaches his pupils all sorts of musical stratagems. He is arranging a monumental course in orchestration, which will not have its like in the world, but time fails him, and for the moment he has abandoned the task. . . . Many have been pained to see him take a step backward and give himself up to the study of musical archæology; but I am not saddened by it, I understand it. His development was exactly contrary to mine: I began with the ancients, and he started with Glinka, Liszt, and Berlioz. After he was saturated with their music, he entered into an unknown sphere, which for him has the character of true novelty." Yet in 1877 Borodin, Rimsky-Korsakoff, Liadoff, and Cui were working together amicably on the amazing "Paraphrases" for pianoforte, which Liszt valued highly, and to which he contributed; and after the death of Borodin, in 1887, Rimsky-Korsakoff undertook the revision and the publication of his friend's manuscripts. He completed, with the

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aid of Glazounoff, the opera "Prince Igor" (St. Petersburg, 1890), just as he had completed and prepared for the stage Dargomijski's "Stone Guest" (St. Petersburg, 1872) and Moussorgsky's "Khovanschtchina" * (St. Petersburg, 1886, by the Dramatic Musical Society; Kief, 1892); yet he was more radical and revolutionary in his views concerning the true character of opera than was Borodin. And when, in 1881, Nikisch conducted "Antar" at the Magdeburg festival, it was Borodin who conveyed to the conductor the wishes of Rimsky-Korsakoff concerning the interpretation.

Liszt held Rimsky-Korsakoff in high regard. Rubinstein brought the score of "Sadko" † to him and said, "When I conducted this it failed horribly, but I am sure you will like it"; and the fantastical piece indeed pleased Liszt mightily. Liszt's admiration for the Russian is expressed in several letters. Thus, in a letter (1878) to Bessel, the publisher, he mentions "the 'Russian national songs edited by N. Rimsky-Korsakoff,' for whom I feel high esteem and sympathy. To speak frankly, Russian national music could not be more felt or better understood than by Rimsky-Korsakoff." In 1884 he thanked Rahter, the publisher at Hamburg, for sending him the "Slumber Songs" by Rimsky-Korsakoff, "which I prize extremely; his works are among the rare, the uncommon, the exquisite." To the Countess Louise de Mercy-Argenteau ‡ he wrote in 1884: "Rimsky-Korsakoff, Cui, Borodin, Balakireff, are masters of striking originality and worth. Their works make up to me for the ennui caused to me by other works more widely spread and more talked about. . . . In Russia the new composers, in spite of their remarkable talent and knowledge, have as yet but a limited success. The high people of the Court wait for them to

* Rimsky-Korsakoff also orchestrated Moussorgsky's Intermezzo for pianoforte and "La Nuit sur le Mont-Chaue" (St. Petersburg, 1886), played here at a concert of the Boston Orchestral Club, Mr. Longy conductor, January 5, 1904.

† Habets tells this story as though Rubinstein had conducted "Sadko" at Vienna; but the first performance of the work in that city was at a Gesellschaft concert in 1872. Did not Rubinstein refer to a performance at St. Petersburg?

‡ She was a zealous propagandist in the Netherlands of the New Russian School. Her husband, chamberlain of Napoleon III., died in 1888, and she then left Belgium, her native land, and moved to St. Petersburg, where she died in 1890.

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succeed elsewhere before they applaud them at Petersburg. Apropos of this, I recollect a striking remark which the late Grand Duke Michael made to me in '43: 'When I have to put my officers under arrest, I send them to the performances of Glinka's operas.' Manners are softening and Messrs. Rimski, Cui, Borodin, have themselves attained to the grade of colonel." In 1885 he wrote to her: "I shall assuredly not cease from my propaganda of the remarkable compositions of the New Russian School, which I esteem and appreciate with lively sympathy. For six or seven years past at the Grand Annual Concerts of the Musical Association, over which I have the honor of presiding, the orchestral works of Rimsky-Korsakoff and Borodin have figured on the programmes. Their success is making a crescendo, in spite of the sort of contumacy that is established against Russian music. It is not in the least any desire of being peculiar that leads me to spread it, but

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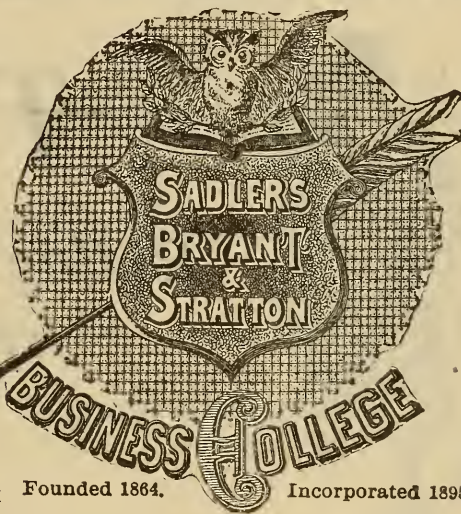
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a simple feeling of justice, based on my conviction of the real worth of these works of high lineage."

Liszt's enthusiasm was shared by von Bülow, who wrote to the *Signale* in 1878: "Rimsky-Korsakoff's 'Antar,' a programme-symphony in four movements, a gorgeous tone-picture, announces a tone-poet. Do you wish to know what I mean by this expression? A tone-poet is first of all a romanticist, who, nevertheless, if he develop himself to a genius, can also be a classic, as, for example, Chopin."

* **

Two more recent opinions concerning the music of this Russian composer are worthy of consideration.

Mr. Heinrich Pudor, in an essay, "Der Klang als sinnlicher Reiz in der modernen Musik" (Leipsic, 1900), wrote: "Rimsky-Korsakoff is in truth the spokesman of modern music. Instrumentation is everything with him; one might almost say, the idea itself is with him instrumentation. His music offers studies and sketches in orchestration which remind one of the color-studies of the Naturalists and the Impressionists. He is the Degas or the Whistler of music. His music is sensorial, it is nourished on the physical food of sound. One might say to hit it exactly, though in a brutal way: the hearer tastes in his music the tone, he feels it on his tongue."

And Mr. Jean Marnold, the learned and brilliant critic of the *Mercure de France*, wrote in an acute study of the New Russian School (April, 1902): "Of all the Slav composers, Rimsky-Korsakoff is perhaps the most charming and as a musician the most remarkable. He has not

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been equalled by any one of his compatriots in the art of handling timbres, and in this art the Russian school has been long distinguished. In this respect he is descended directly from Liszt, whose orchestra he adopted, and from whom he borrowed many an old effect. His inspiration is sometimes exquisite; the inexhaustible transformation of his themes is always most intelligent or interesting. As all the other Russians, he sins in the development of ideas through the lack of cohesion, of sustained enchainment, and especially through the lack of true polyphony. The influence of Berlioz and of Liszt is not less striking in his manner of composition. 'Sadko' comes from Liszt's 'Ce qu'on entend sur la montagne'; 'Antar' and 'Scheherazade' at the same time from 'Harold' and the 'Faust' Symphony. The oriental monody seems to throw a spell over Rimsky-Korsakoff which spreads over all his works a sort of 'local color,' underlined here by the chosen subjects. In 'Scheherazade,' it must be said, the benzin of Arabia sends forth here and there the sickening empyreuma of the pastilles of the harim. This 'symphonic suite' is rather a triple rhapsody in the strict meaning of both word and thing. One is at first enraptured, astonished, amused, by the wheedling grace of the melodies, the fantasy of their metamorphoses, by the dash of the sparkling orchestration; then one is gradually wearied by the incessant return of analogous effects, diversely but constantly picturesque. All this decoration is incapable of supplying the interest of an absent or faintly sketched musical development. On the other hand, in the second and the third movements of 'Antar,' the composer has approached nearest true

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See also a study of Rimsky-Korsakoff by Camille Bellaigue ("Impressions Musicales et Littéraires," pp. 97-140).

* * *

Tschaikowsky wrote in a letter to Mrs. von Meck (dated San Remo, January 5, 1878): "All the young composers of St. Petersburg are very talented, but they are frightfully self-conceited, and are infected by the truly amateurish conviction that they tower high above all other musicians in the world. Rimsky-Korsakoff is (of late years) an exception. He is truly a self-taught composer, as the others, but a mighty change was wrought in him some time ago. This man is by nature very serious, honorable, conscientious. As a youth he was told in a society which first assured him that he was a genius, and then persuaded him not to study, that schooling killed inspiration, withered creative force, etc. This he believed at first. His first compositions showed a conspicuous talent, wholly devoid of theoretic education. In the circle in which he moved each one was in love with himself and the others. Each one strove to imitate this or that work which came from the circle and was stamped by it as distinguished. As a result the whole circle fell into narrow-mindedness, impersonality, and affectation. Korsakoff is the only one of them who about five years ago

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came to the conviction that the ideas preached in the circle were wholly unfounded; that the scorn of school and classical music and the denial of authorities and master-works were nothing else than ignorance. I still have a letter of that period which much moved and impressed me. Rimsky-Korsakoff was in doubt when he became aware of so many years passed without advantage and when he found himself on a road that led nowhere. He asked himself: 'What shall I then do?' It stood to reason he must learn. And he began to study with such fervor that school-technic was soon for him something indispensable. In one summer he wrote a mass of contrapuntal exercises and sixty-four fugues, of which I received ten for examination. The fugues were flawless, but I noticed even then that the reaction was too violent. Rimsky-Korsakoff had jumped suddenly from contempt for the school into the worship of musical technic. A symphony and a quartet appeared soon after; both works are full of contrapuntal tricks, and bear—as you justly say—the stamp of sterile pedantry. He has now arrived at a crisis, and it is hard to predict whether he will work his way till he is a great master or whether he will be lost amid hair-splitting subtleties."

It should be remembered that this was written before the teacher of Glazounoff had composed his "Scheherazade" and his "Capriccio Espagnol," orchestral works of gorgeous color and bold imagination, and his better operas. Tschaikowsky in later years showed the warmest appreciation for his colleague and his works. He wrote in his diary of 1887: "I read Korsakoff's 'Snegourootchka,'* and was enchanted by his mastery; I even envied him, and I should be ashamed of this."

Tschaikowsky first became acquainted with compositions by Rimsky-Korsakoff when he visited St. Petersburg in 1867 and made his first public appearance as a conductor, at a concert in aid of the famine fund (March 2). He led the Dances from his own "Voyevode," and Rimsky-Korsakoff's Serbian Fantasia was on the programme. Early in 1871 Balakireff wrote Tschaikowsky that Mme. Rimsky-

* "The Snow Maiden," a fantastic opera in a prologue and four acts, book based on a poem by Ostrowski, music by Rimsky-Korsakoff, was produced at St. Petersburg in March, 1882. It will soon be performed in Paris.

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Korsakoff (born Nadejda Pourgould) had scratched out certain chords in the manuscript score of Tschaikowsky's "Romeo and Juliet" overture fantasia, sent to Balakireff for criticism, "with her own fair hands, and wants to make the pianoforte arrangement end pianissimo." (In the final arrangement the composer omitted these chords.)

In 1872 Tschaikowsky, visiting St. Petersburg again, met frequently the members of the "Invincible Band," and it is said that under their influence he took a Little Russian folk-song as the subject of the finale of the Second Symphony. "At an evening at the Rimsky-Korsakoff's," he wrote, "the whole party nearly tore me to pieces, and Mme. Korsakoff implored me to arrange the Finale for four hands."

We find Tschaikowsky writing to Rimsky-Korsakoff from Moscow, September 22, 1875: "Thanks for your kind letter. You must know how I admire and bow down before your artistic modesty and your great strength of character! These innumerable counterpoints, these sixty fugues, and all the other musical intricacies which you have accomplished,—all these things from a man who had already produced a 'Sadko' eight years previously,—are the exploits of a hero. I want to proclaim them to all the world. I am astounded, and do not know how to express all my respect for your artistic temperament. How small, poor, self-satisfied, and naïve I feel in comparison with you! I am a mere *artisan* in composition, but you will be an *artist*, in the fullest sense of the word. I hope you will not take these remarks as flattery. I am really convinced that with your immense gifts—and the ideal conscientiousness with which you approach your work—you will produce music that must far surpass all which so far has been composed in Russia. I await your ten fugues with keen impatience. As it will be almost impossible for me to go to Petersburg for some time to come, I beg you to rejoice my heart by sending them as soon as possible. I will study them thoroughly and give you my opinion in detail. . . . I should very much like to know how the decision upon the merits of the (opera) scores will go. I hope you may be a member of the committee. The fear of being rejected—that is to say, not only losing the prize, but with it all possibility of seeing my 'Vakoula' performed—worries me very much."

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He wrote to Rimsky-Korsakoff, November 24 of the same year, about a pianoforte arrangement of his second quartet by Mme. Rimsky-Korsakoff, and ended: "A few days ago I had a letter from von Bülow, enclosing a number of American press notices of my pianoforte concerto.* The Americans think the first movement suffers from 'the lack of a central idea around which to assemble such a host of musical fantasies, which make up the breezy and ethereal whole.' The same critic discovered in the finale 'syncopation on the trills, spasmodic interruptions of the subject, and thundering octave passages'! Think of what appetites these Americans have: after every performance von Bülow was obliged to repeat *the entire finale*! Such a thing could never happen here." The next month Rimsky-Korsakoff answered: "I do not doubt for a moment that your opera will carry off the prize. To my mind the operas sent in bear witness to a very poor state of things as regards music here. . . . Except your work, I do not consider there is one fit to receive the prize or to be performed in public."

Tschaikowsky wrote to his colleague, October 11, 1876: "I know how your quartet improves on acquaintance. The first movement is simply delicious and ideal as to form. It might serve as a pattern of purity of style. The andante is a little dry, but just on that account very characteristic—as reminiscent of the days of powder and patches. The scherzo is very lively, piquant, and must sound well. As to the finale, I freely confess that it in no wise pleases me, although I acknowledge that it may do so when I hear it, and then I may find the obtru-

* It will be remembered that the first performance of Tschaikowsky's pianoforte Concerto in B-flat minor was by von Bülow at Boston, October 25, 1875, in Music Hall. Mr. Lang conducted the orchestra, which was a small one. There were only four first violins.—ED.

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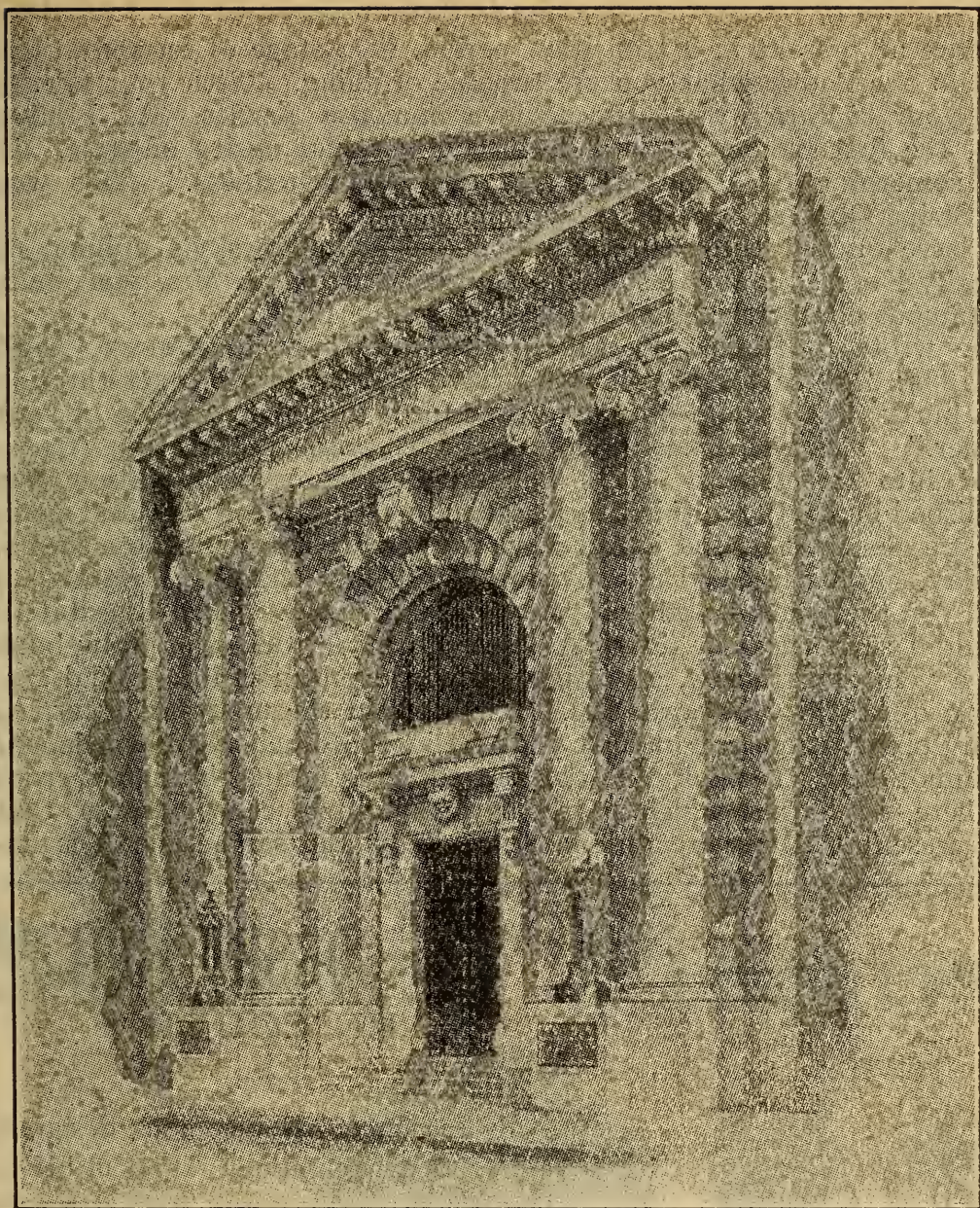
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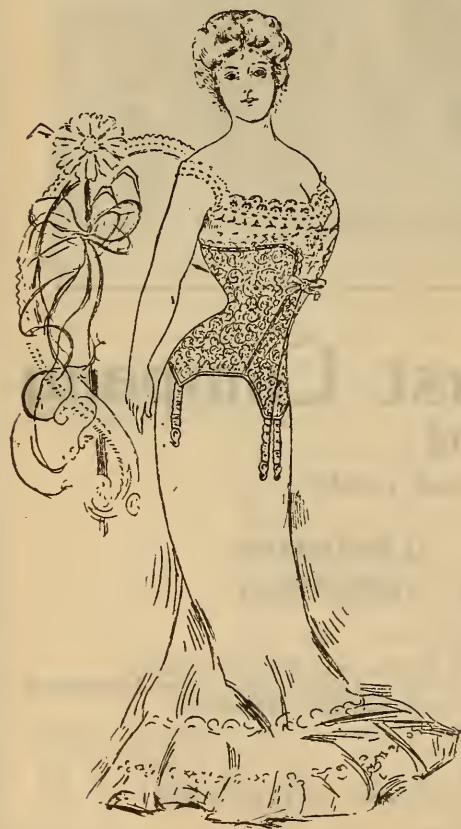
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sive rhythm of the chief theme less frightfully unbearable. I consider you are at present in a transition period, in a stage of fermentation; and no one knows what you are capable of doing. With your talents and your *character* you may achieve immense results. As I have said, the first movement is a pattern of virginal purity of style. It has something of Mozart's beauty and unaffectedness." This was the String Quartet in F major, Op. 12.

I have quoted these excerpts to show Tschaikowsky's opinion of Rimsky-Korsakoff and his works before he wrote to Mrs. von Meck his famous characterization of the "Invincible Band."

He wrote to Rimsky-Korsakoff afterward from Maidanovo, April 18, 1885: "Since I saw you last I have had so much to get through in a hurry that I could not spare time for a thorough revision of your primer." This was Rimsky-Korsakoff's Treatise on Harmony (translated into German by Hans Schmidt). The original edition was published in 1886; the third, in Russian, in 1893. "But now and again I cast a glance at it, and jotted down my remarks on some loose sheets. To-day, having finished my revision of the first chapter, I wanted to send you these notes, and read them through again. Then I hesitated: should I send them or not? All through my criticism of your book ran a vein of irritation, a grudging spirit, even an unintentional suspicion of hostility towards you. I was afraid the mordant bitterness of my observations might hurt your feelings. Whence this virulence? I cannot say. I think my old hatred of teaching harmony crops up here,—a hatred which partly springs from a consciousness that our present theories are untenable, while at the same time it is im-



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possible to build up new ones, and partly from the peculiarity of my musical temperament, which lacks the power of imparting conscientious instruction. For ten years I taught harmony, and during that time I loathed my classes, my pupils, my text-book, and myself as teacher. The reading of your book reawakened my loathing, and it was this which stirred up all my acrimony and rancour. . . . Dare I hope that you would accept the position of the Director of the Moscow Conservatory, should it be offered you? I can promise you beforehand so to arrange matters that you would have sufficient time for composing, and be spared all the drudgery with which N. Rubinstein was overwhelmed. You would only have the supervision of the musical affairs. Your upright and ideally honorable character, your distinguished gifts, both as artist and as teacher, warrant my conviction that in you we should find a splendid Director. I should consider myself very fortunate, could I realize this ideal." Rimsky-Korsakoff declined the offer, courteously but in no uncertain words.

One more excerpt, to show the unselfish nature of Tschaiikowsky. He wrote to Rimsky-Korsakoff, November 11, 1886: "I have a favor to ask you. Arensky is now quite recovered, although I find him somewhat depressed and agitated. I like him so much and wish you would sometimes take an interest in him, for, as regards music, he venerates you more than any one else. The best way of doing this would be to give one of his works at one of your next concerts. There, where all Russian composers find a place, should be a little room for Arensky, who, at any rate, is as good as the rest. But as you would not like to offend any one, I propose that you should put

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one of Arensky's works in the programme of your fourth concert instead of my 'Romeo' overture. He needs stirring up; and such an impulse given by you would count for so much with him, because he loves and respects you. . . . I must add that your 'Spanish Capriccio' is a *colossal masterpiece of instrumentation*, and you may regard yourself as the greatest master of the present day."

* * *

On March 19, 1905, Rimsky-Korsakoff was dismissed from the Conservatory of the Imperial Society of Russian Music. He had written an open letter to the Director of the Conservatory, protesting against the intrusion of an armed force, against the reopening of the classes contrary to the advice of the "Artistic Council," and against the dilettantism which rules absolutely the affairs of the Conservatory.

The only member of the Directorial Committee who had by nature and training a right to his office, Mr. Jean Persiany, immediately resigned after Rimsky-Korsakoff was ejected. The teachers Glazounoff, Liadoff, Blumenfeld, Verjbiélovitch, and others, severed their connection with the Conservatory. Letters of protestation against the treatment of Rimsky-Korsakoff were sent from the chief European cities. The Russian journals attacked savagely the Directorship. When a new opera by Rimsky-Korsakoff, "Kachtchei," was produced in St. Petersburg at the Théâtre-du-Passage, March 27, with an orchestra made up of students who had struck for some weeks and with Glazounoff as leader, the tribute paid Rimsky-Korsakoff by musicians, journalists, writers, artists, was memorable, nor were the police able to put an end to the congratulatory exercises which followed the performance.

For a full account of all these strange proceedings see the article written by R. Aloys Mooser and published in the *Courrier Musical* (Paris), November 1, 1905.

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(Born at Ballenstedt, March 3, 1867; now living in Boston.)

This concerto, in manuscript, was performed for the first time at a Symphony Concert in Boston, December 23, 1905, when Mr. Adamowski was the violinist.

We are indebted to Mr. William Lyman Johnson, of Boston, for the analysis of the concerto.

“Mr. Strube wrote this concerto in the spring of 1905. It is in three movements. The first movement, *Allegro assai*, consists of two contrasting themes: the first is a swiftly moving, lyrical melody in 3-4 rhythm; the second is of broader and quieter character. After a short prelude, in which the theme is suggested by violas and 'cellos, the violin enters with the first subject. This is followed by an energetic working-out of the theme, combined with a development of a three-note motive, of two eighths and a quarter, given out by the orchestra, and leads to a sonorous tutti on the first subject. The solo violin enters with passage-work built upon the three-note motive over an accompaniment of wood-wind and violins in high positions, and leads over to the second theme in E major, which is of a flowing, lyrical mood. The oboe continues this theme, while the solo instrument ornaments it with flowing arabesques. The solo violin and the orchestra now bring up reminiscences of the first theme and the three-note motive, which resolve into the coda. This closing section of the movement is based upon the themes already heard. They are given out by the orchestra, over which the solo instrument plays rapid passage-work, and leads to a brilliant close.

“The second movement is a *Reverie, Adagio*, E-flat major. After eight measures of prelude, formed by the building up of harmonies

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on a pedal-point, given out by 'cellos and basses, the solo violin enters, piano, with the principal theme, accompanied by clarinets and bassoons. The solo instrument takes up an episode in A-flat minor, and modulates to a theme in C minor, which introduces a repetition of the first theme, played by the solo violin an octave higher, with an accompaniment of flutes and clarinets. A short, unaccompanied cadenza leads to a section of agitated character, with accompaniment of harp, violins, and violas, and introduces a theme of brighter and broader character, with harmonies given out by trombones, horn, and strings pizzicato. The first theme now returns with new combinations of harmony and different accompaniment, consisting of harp and violins, and concludes quietly.

“The last movement, in the form of a Passacaglia, Andantino, grazioso, consists of variations on an original theme in F-sharp minor, 7-4 rhythm. The first four variations are free, but are intimately connected with the principal theme, as they have the character of a development. The fifth variation is a tutti. The sixth and the seventh are of stricter nature, and lead to a short, transitional cadenza, which resolves into a flowing cantilena, which, although sounding like a new theme, is really an outgrowth of the principal theme. Against this the oboe and the clarinet suggest phrases of the chief theme. In the ninth variation the theme is given out alternately by the violas and 'cellos, and the clarinet and bassoon. In the tenth it is played by the strings pizzicato, while the solo instrument takes up ornamental passage-work. The eleventh variation is a continuation of the tenth, but is more flowing and lyrical in mood, and is accompanied by violins, flute, and clarinet. A brilliant cadenza, written for the work by Mr. Gericke, leads to the coda, which forms the final variation, with the theme given alternately to the strings and the

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wood-wind, over which the solo violin plays spiccato ornaments, and a rapid rush of brilliant passage-work brings the concerto to a close.

“The composition is scored for two flutes, piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, triangle, harp, and strings.

“The score is dedicated to Mr. Adamowski.”

* * *

Mr. Strube was born at Ballenstedt, a little town in Anhalt, not far from Halberstadt. His father was town musician in his native place, and he was Gustav's first teacher. The son studied afterwards four years at the Leipsic Conservatory,—the violin under Brodsky, the pianoforte under Keckendorf, and composition under Reinecke and Jaddassohn. Mr. Strube then went to Mannheim and taught at the Conservatory. He came to the United States in 1891, and since then has been one of the first violins in the Boston Symphony Orchestra and a conductor of the Promenade Concerts of the Orchestra. His chief works are as follows: † Suite for violin and pianoforte; overture, “The Maid of Orleans,” Op. 8, Boston Symphony Orchestra, February 16, 1895; ** Symphony in C minor, Op. 11, Boston Symphony Orchestra, April 4, 1896; Violin Concerto, Op. 13, Worcester (Mass.) Festival, Mr. Kneisel violinist, September 22, 1897; ** Boston, Boston Symphony Orchestra, Mr. Kneisel violinist, December 11, 1897; * Overture for trumpets, horns, trombones, tuba, kettledrums, Apollo Club, Boston, January 27, 1898; ** Rhapsody for orchestra, Op. 17, Boston Symphony Orchestra, April 20, 1901; ** Hymn to Eros, January 25, 1903; ** concert in Boston for the Germanic Museum; Fantastic Overture, Op. 20, Boston Symphony Orchestra, March 12, 1904; ** Prayer of Iphigenia, from Goethe's “Iphigenia in Tauris,” for mezzo-soprano

† An asterisk denotes a first performance in Boston. A double asterisk denotes a first performance.

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and orchestra, Chickering Production Concert, Miss Josephine Knight mezzo-soprano, March 23, 1904,** String Quartet in D major, Hoffmann Quartet Concert, March 1, 1905,** symphonic poem, "Longing," for viola (Mr. E. Ferir) and orchestra, Boston Symphony Orchestra, April 22, 1905.**

ENTR'ACTE.

D'INDY'S "CÉSAR FRANCK," I.

Vincent d'Indy's life of César Franck has been published by Félix Alcan, Paris. The volume is the second in a series "Les Maîtres de a Musique," edited by Jean Chantavoine.

Franck's life was not an adventurous one and he was not a romantic personage. An entertaining book could be written about Lully, Handel, Haydn, Gluck, Mozart, Beethoven, Weber, Schumann, Liszt, Chopin, Berlioz, Wagner, or Tschaikowsky, with only a few references in each instance to the strictly musical career of any one of them and without any study of the quality of their music. Franck knew not court intrigues; noble dames did not conspire for him or against him;

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he was neither a man of the world nor a self-torturing analyst with a journal that reminds one of Rousseau or Senancour. Were he to figure in a novel of Parisian life, he would not be unlike the German music master in "Cousin Pons"; the latter is perhaps the more sharply defined character. Yet it is not hard to see why the disciples of Franck speak of Franck's life as heroic.

Mr. d'Indy is one of these disciples, and he frequently reminds the reader of the fact. He knew Franck well as musician and as man, and he admired and loved him when it was not the fashion to be a Franckist. As he himself says, and not without a flavor of bitterness that seasons other pages, the title "pupil of Franck" was not always considered a glory. "I have known the time when a young composer who had ventured to go to his home in the Boulevard Saint Michel to ask advice from the master, just to see him, would have veiled his face, if he had been questioned concerning his relations with the organist of Sainte Clotilde, and would have replied, as Peter to the high priest, 'I know not this man.'"

Dr. Johnson is known to us by his "brown coat with the metal buttons and the shirt which ought to be at wash," asthmatic gaspings and puffings, drumming with his fingers, tearing his meat, swallowing floods of tea, touching punctiliously all posts in his walk, treasuring bits of orange peel. He is a more distinct figure than many whom

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we meet in the street or at the club. Some of Plutarch's men and of Clarendon's friends and acquaintances are so well known to us that we shall recognize them at once in the next world: there will be no need of a formal introduction. Aubrey, Brantôme, Saint-Simon, had this happy trick of portraiture. There are biographers who have a soul above trifles. What to them is the precise whiskerage or the taste at table of the man whose life they take? But we know Hazlitt all the better on account of his pimples, and it would be a pleasure to know the brand of tobacco used by Charles Lamb just before he wrote the famous ode of renunciation. Disraeli tells us of the curtain of violet velvet, the Axminster carpet, the table of ivory marquetry, the inkstand,—a naiad with a golden urn,—vases released from an Egyptian tomb and ranged on a tripod of malachite, the portrait of a statesman, and the bust of an emperor that were in Sidonia's library. The reader at once wishes to know how Disraeli's library was furnished.

Mr. d'Indy has written a volume of two hundred and thirty-eight pages about César Franck and only forty-six of them are of a purely biographical nature.

How did Franck look to the passer-by? He was short in stature, with a highly developed forehead; with a quick and loyal glance, although his eyes were buried under the arch of his eyebrows; his nose was prominent, and his chin retreated under a large and extraordinarily expressive mouth; he was round-faced and he wore side whiskers. One of his friends told us that he looked like a respectable lawyer in a small French town. In no way did Franck call to mind the artist of the conventional type created by romantic legends or dear to Montmartre.

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trotting rather than walking, with a baggy coat, with trousers that were too short, would never have suspected how he was transfigured when, seated before the pianoforte, he explained or commented on some beautiful work, or when, with one hand on his forehead and the other about to combine the stops of the organ, he prepared one of his grand improvisations. Then music, as an aureole, wholly enveloped him; then, only then, was one struck by the conscious firmness of his mouth and chin, and only then did one remark the close identity between his broad, high forehead and that of the creator of the Ninth Symphony. The hearer felt himself overcome, almost frightened, by the palpable presence of genius shining around the highest and noblest figure of a musician produced in the France of the nineteenth century."

Little is said about Franck's domestic life. He married in 1848 a young woman of the stage, the daughter of Mme. Desmousseaux, a tragedian of some fame. He married her against the wishes of his parents, who were shocked at the thought of a theatre woman coming into the family. Franck was then in straitened circumstances. He was the organist of Notre Dame de Lorette, but the salary of a Parisian organist has always been small, and many of his piano pupils had left him. They were withdrawn by their parents on account of the squally political outlook. Perhaps the one romantic event in Franck's life was on his wedding day. The nuptial party was obliged to climb over a barricade on its way to the church, and the bride and the groom were helped in gallant fashion by the rioters behind the improvised fortification.

Mr. d'Indy says nothing about Franck's married life, and he mentions a son, Georges, only incidentally. We have heard that Franck was sadly henpecked; his wife constantly reminded him of the fact that his music was not popular; she begged him to compose in lighter

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vein, to follow the example of Jules Massenet and others; it is said that she knagged him in many ways. Perhaps her terrors have been exaggerated. The wife of a distinguished man is often misunderstood by his friends, possibly because she suspects the sincerity of their devotion, possibly because she has found out that the feet of the idol are clay. However irritating Mrs. Franck's tongue might have been, she might have coaxed her husband to wear trousers of a proper length. Dreamers, mystics, even sternly practical men of distinction, have been careless in this respect. It is commonly rumored that the late Johannes Brahms wore his trousers at half-mast, and there are pictures that unblushingly confirm the report that should be whispered.

The main question is this: Did Franck know that he was henpecked? Franck might well have thought, in his simplicity and purity, that all women were as his wife. Ironical or not, as the fact may be, he dedicated to her a song, "The Angel and the Child," and his "Beatitudes."

Franck was an indefatigable worker. Winter or summer he left his bed at half-past five and worked for two hours "for himself" at composition. After a slight breakfast he set out to give his lessons in all parts of the city. "Even to the end of his life this great man occupied the most of his time in teaching the piano to amateurs, even in classes at boarding-schools or colleges. Thus all day, on foot or in an omnibus, he would go from Auteuil to the Saint Louis, from Vaugirard to the faubourg Poissonnière." As a rule, he did not return to his calm lodging in the Boulevard Saint Michel until the evening meal, and, though he was tired out with the labor of the day, he, nevertheless, found a little time to orchestrate or copy his scores, when he did not set apart the evening for his organ pupils or for those to whom he taught composition, to lavish on them all disinterested, precious

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counsel. His chief works, the masterpieces that will resist the teeth of Time, were meditated, planned, and written in the early morning hours or in the few weeks of vacation from his duties at the Conservatory.

We are well informed as to the literary and artistic tastes, the views on social, political, religious subjects of certain celebrated composers. Berlioz, Schumann, Liszt, Wagner, wrote many articles for publication: they had facility of expression in words as in notes. Weber also wrote feuilletons easily and with force. Furthermore, the correspondence of Berlioz, Liszt, Wagner, gives an even more intimate insight into their tastes, opinions, beliefs. We know what books Beethoven read and the authors that he esteemed highly. He himself was one of Plutarch's men. Haydn kept a diary in London and was a shrewd observer. There were contemporaries of Chopin who have told us much about him and his characteristic fastidiousness in all matters of life and art. We know that Verdi was a simple man, happiest when on his farm, but his letters, especially those written about a proposed opera based on the story of King Lear, reveal him as a fine, discriminative critic. And what do we not know about Tschaikowsky! A man of wide reading, he gave in his letters and journal the reasons for his admirations and his hatreds, and with such keenness and gusto that the reader is convinced, for the time at least, and is ready to dislike that which once was dear to him. Furthermore, Tschaikowsky had a grim critical humor, as is shown in his parody of the French realistic style in fiction.

Mr. d'Indy assures us that Franck's industry in music did not forbid acquaintance with current manifestations of art, and especially of literature. In the summer he rented a little house at Quincy, and there he reserved some hours for reading books, both new and old, often books of a serious nature. One day, seated in the garden, he kept

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smiling as he read, and one of his sons asked him the title of such an amusing book. Franck answered: "'Kant's Critique of Pure Reason.' It is very amusing." Mr. d'Indy adds: "Are not these words, coming from the mouth of a believer and a Frenchman, the most subtle criticism that can be made on the heavy and undigested work of the German philosopher?" De Quincey, who wrote a ludicrously savage attack on Kant for "his hatred to pure Christianity," and argued from the paradox that "in all probability Kant never read a book in his life," would have been delighted at this summary disposal of the great philosopher. Mr. d'Indy, in turn, might have borrowed De Quincey's adjective "incondite," *i.e.*, "without composition or digestion," to characterize Kant's diction.

Franck was a man of singular modesty. He wrote neither for money, immediate success, nor future glory. "He never pretended to do anything else save to express, as best he could, his thoughts and sentiments with the aid of his art." He was not feverish in his longing for honors and distinctions. It never entered his head to intrigue, or to solicit votes, for a chair at the Institute; "not that, like Degas or Puvis de Chavannes, he disdained the title, but because he naïvely thought he had not done enough to deserve the honor." Singularly modest as he was, he had confidence in himself when he wrote. It was his delight to assemble his pupils and play before them a new work; he would invite their criticism, and if their suggestions seemed well founded he would follow their advice. He was most appreciative of the good works of others, even of contemporaries, and on his death-bed he expressed, though suffering, his warm liking for Saint-Saëns's "Samson and Delilah." The phrase, "*J'aime*," was one of which he was never weary in praising a work or some detail in it. The personification of goodness in life and thought, he was not of a placid or cold nature: on

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the contrary, he was passionate, and his works bear testimony to this. He was righteously indignant against bad music, and he would thunder against his pupils when they were careless or stupid. He knew not suspicion or jealousy. He was disinclined to believe evil of any one. Not that he was a recluse or a fanatical ascetic, as some have thought. He gladly dined with friends or spent the evening with them. He was a devout Christian, but he was not by nature or through disappointment monastic.

The few important facts in the life of Franck have been told by Coquard, Imbert, Servières, and are to be found in the modern encyclopædias of musical biography. Mr. d'Indy has added certain details that are interesting in themselves or throw light on Franck as a composer.

Franck came of a Walloon family* which was in the sixteenth and seventeenth centuries a dynasty of painters. In his youth César studied drawing, and the taste remained with him when he reached maturity. Franck's father, a harsh and masterful man, was connected in some way with a bank, but he had many acquaintances in the world of art, and he decided that his two sons should be musicians. Mr. d'Indy says nothing about the career of César's brother, Joseph. We have been told that this brother drank immoderately, and did not hesitate to call on César for sums of money when the latter could ill afford to give it. Some of Joseph's music for the church is in the Brown Room of the Boston Public Library.

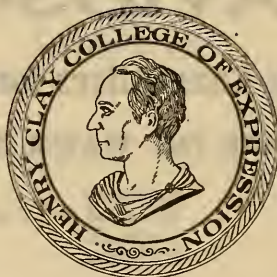
The father exhibited César as a child pianist in cities of Belgium, and the boy met Pauline Garcia, then also a child pianist. (Mme. Viardot was a year older than César, and her first piano lessons were given to her in Mexico when she visited America with her parents. She afterward

* Some say that this family was of German origin. For an interesting analysis of the Walloon character see Maeterlinck's article published in the October number of *Pulnam's Magazine*

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studied in Paris with Meysenberg and Liszt, but in 1837 she made her first appearance as a singer at Brussels and abandoned the career of a pianist.) César, brought to Paris in 1835, entered the Conservatory in 1837, but the year before he took private lessons of Reicha. A volume of his manuscript exercises is in the collection that Mr. Brown so generously gave to the Boston Public Library.

Why did not César, who took prizes at the Conservatory with astonishing ease, compete for the Prix de Rome? It appears that his father wished him to be a pianoforte virtuoso, and thought he would thus gain fame and money; that he made the youth dedicate his first pianoforte trios to King Leopold I., and, building fantastic hopes on an interview granted at the palace in 1842, withdrew César from the Conservatory. Little is known about the two following years, which were spent in Belgium. In 1844 the family again settled in Paris, and was largely dependent on the earnings of the two sons. César worked day and night from that year to the year of his death, 1890. Shortly after his marriage he left his father's house and made his own home. He was exceedingly happy when he was appointed organist of Sainte Clotilde, for the organ was at the time one of Cavallé-Coll's masterpieces, and it still retains its admirable qualities.

When the Franco-Prussian War broke out, Franck was too old for active service, but his patriotism ran high, and, reading an article in heightened prose published in the *Figaro*, he set music to it: "I am Paris, the Queen of Cities." This ode for tenor and orchestra was never published. Mr. d'Indy says that this was the first attempt of a composer to set music to a prose poem.

Mr. d'Indy, speaking of Franck's appointment as organ teacher at the Conservatory, says: "From that moment he began to be exposed to the animosity, conscious or not, of his colleagues, who always refused to consider as 'one of themselves' an artist who placed art above every other consideration, a musician who loved music with a sincere and disinterested love." He gives instances of this animosity shown toward Franck and his pupils. He assails the government for its neglect of this genius. It is true that the Minister of Fine Arts, ashamed, perhaps, of breaking an engagement with Franck,—he had

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promised to attend a private performance of "The Beatitudes,"—endeavored to make him a teacher of composition at the Conservatory after Massé's retirement, "but Ernest Guiraud, the author of 'Mme. Turlupin,' was preferred to the author of the 'Beatitudes.'" And then the government granted Franck a distinguished favor: "it raised him, with the tailors, the bootmakers, and the tradesmen of all sorts who dealt with official persons, to the high dignity of—officer of the Academy!" When Franck was given the ribbon of the Legion of Honor some years later, he received it as a functionary who had served over ten years, and not as a composer who had honored his country.

It was not till 1890, the year of his death, in his sixty-eighth year, that one of his works, the superb quartet, aroused the enthusiasm of the audience, and then Franck, pleased with his first success, said to a pupil: "See, the public is beginning to understand me."

In May of that year the pole of an omnibus struck him in the side, and he did not recover from the shock. In the autumn he had a serious attack of pleurisy. Complications followed, and he died. His burial was as simple as his life. Mr. d'Indy takes a morose pleasure in calling the roll of those who should have been present, from the representatives of the government to the officers of the Conservatory. "Ambroise Thomas, the director, who, all his life, poured out dithyrambic common-places over less worthy tombs, hastened to put himself in bed when they announced to him the visit of one of Franck's family calling to invite him to the ceremony." Fourteen years afterward, when Franck's statue was inaugurated in the Square of Sainte Clotilde, in the presence of an enthusiastic throng, the Conservatory that had ignored him

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living claimed him proudly as one of its own. The Institute was not represented, for, although it had welcomed nonentities, it never opened its doors to one of the greatest of French musicians.

"Of what importance, however, are these fleeting labels, these shabby distinctions to those who, as Veuillot in literature, Puvis de Chavannes in painting, César Franck in music, have known, by the beauty and the sincerity of their work, to deserve the free name of creative artist?"

DANCING.

(From "The Wares of Autolycus.")

Dancing is a subject which interests alike the most thoughtful and the most frivolous. They take very different points of view, indeed. The sage inquires with curiosity—perhaps with a little scorn—how on earth human beings have come to find delight in profitless gyrations which exact neither strength nor activity. Typical boys and girls, such as love dancing, simply want to hear the latest news about it. There is some reason to think that the former view gains ground. Boys of the day at least do not seem to find difficulty in restraining an impulse which used to be thought natural. Not in this country alone are hostesses perplexed by the scarcity of "dancing men": their wail is echoed even in Vienna. There, indeed, as elsewhere on the Continent, the great majority of the young men who accept an invitation are obliged by etiquette to dance. But the few who can break social laws with impunity grow rebellious. And they are just the class whom mothers would like to see engaged,—daughters, too, possibly.

Under this state of things an inquiry into the *raison d'être* of dancing becomes pertinent. Is it a natural impulse? Most will answer yes,

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without hesitation, pointing to the exercises of childhood for a testimony. But children have many delights which fail to please maturity. The custom of savage races is adduced. There are few of these, however, perhaps none, who dance for amusement simply. They may have learned to perform at the word of command, but among themselves the dance is always significant of grave matters; so it is, in truth, when executed for the diversion of Europeans, since they look for payment. And what is graver than money? The Greeks danced,—by the way, the Romans did not,—but they were so far from regarding the exercise as a mere pastime that the Spartans followed it enthusiastically. When Socrates expressed a wish to learn the art, he gave a reason: dancing calls forth the powers of the body, and it may be practised at home; other athletic sports cannot. It may be observed that jumping, which is an exception to that rule, was not favoured by the Greeks. Dancing was valued in antiquity as a convenient process for strengthening the muscles and, above all, for imparting a graceful carriage. Therefore Quintilian enjoined it as a necessary part of the orator's education. No freeman could think of dancing in public; such an exhibition was evidence enough of drunkenness, as stories innumerable display, excepting, of course, religious ceremonies. Under any circumstances, however, young girls had no part in the entertainment. Matrons postured at solemn festivals; patrician grandmothers were most esteemed. But it is quite clear that dancing, as we understand the word, is not inherited from the classic peoples.

Still less does it descend from our own forefathers. Tacitus gives us a world of information about German usages in his day. He criticises even their method of singing. But he does not mention dancing. That is no argument certainly. But every authority allows that we

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may look with confidence to Scandinavia for hints about the manners and customs of our ancestors. Kemble and Thorpe admitted so much before M. Du Chaillu was born. But the long roll of Pagan sagas will be searched in vain for any reference to dancing. The earliest identified, in fact, is so late as the eleventh century, when foreign usages had transformed the manners of the Northmen. Even this example is not much to the purpose. Siggeir, son of King Harek, married the daughter of King Godmund. It was a royal entertainment. Bosi, the shape-changer, sounded an antique horn consecrated to Thor; forthwith everything loose about the place began to rattle. Then he sounded the horn called the Asars; bride and bridegroom, the two kings, and all their guests rose for a "walk round," as we should say. He played upon his harp, and the women's head-dresses flew to the crossbars of the roof; all sprang to their feet; "no one could keep still." At length Bosi "struck the string lying across the others which he had not touched before"; and then, in brief, all the great personages started a mad dance, "and this continued a long time." Such is the first allusion in the sagas and the last until the customs of chivalry had reached Scandinavia: seeing how minute are the descriptions of life and manners, how many and how detailed the accounts of festivity, it cannot seriously be questioned that the Northmen did not practise dancing in any form. Evidence of the same date is wanting for Germany and England, but, if any could be found, assuredly it would tell a like story. Be it noted that the first popular dance of this country was called Morisco, later "Morris," and, to set doubts at rest, two of the characters were arrayed as Moors, even in James I.'s day, when the sport was very near its doom.

Upon the other hand, all Celtic peoples seem to have danced,—



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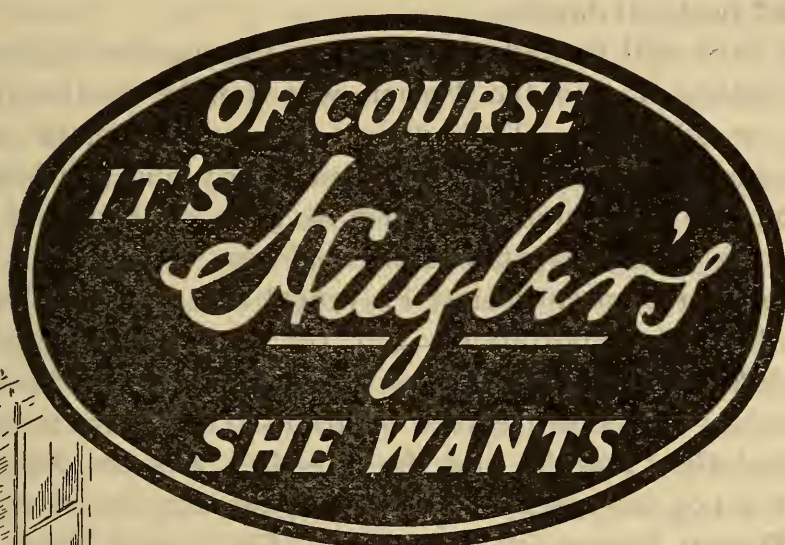
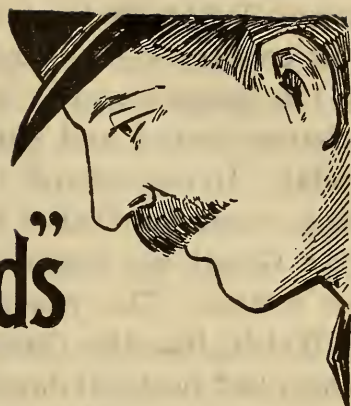
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that is, the males,—even the Welsh, among whom not so much as a tradition survives, we believe. When Katharine, widow of Henry V., found herself bored one day at Windsor, her ladies introduced Owen ap Tudor, the Captain of the Guard, to amuse her with the dances of his country. The handsome young Guardsman stumbled and fell into the Queen's arms. The ladies expected an outburst of rage, but Katharine smiled and patted his cheek, which was the beginning of scandal. Henceforward they watched the pair, and shortly came to the conclusion that if her Majesty was not wedded to her Captain of the Guard she ought to be. Whether she was or not has never been settled. The incident proves, however, that once on a time the Welsh, like the Gaels, the Erse, and almost every province of France, had national dances.

But we have still to find the origin of the exercise in its modern form. Probably it was the French who taught mediæval Europe to admit the other sex. Their dances, however, seem to have been aimless meanderings about the room, each lady and gentleman holding one end of a handkerchief. When we get a clear view of the matter, France is wholly dependent on Spain for its dances. It might be risky to inform an enthusiast Provençal that his cherished Farandole is a Spanish importation. But the word displays its origin. La Farandula is out of fashion now, we understand, on the other side the Pyrenees. But Don Quixote mentions it. "From a boy," says he, "I loved the Caratula, and the farandula was the delight of my eyes." It is not too much to say that Spain supplied every measure used in Western Europe for centuries. "The French," says Voltaire, "had only Spanish dances, such as the saraband, the pavane, etc., in the youth of Louis XIV." He counts the minuet and the gavotte as native inventions. But they were as purely Spanish as the sara-

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band. So many and so infinitely diverse are the forms still surviving in the Peninsula, nearly all shared by both sexes, that we may well believe modern dancing originated there. But there was another source, far more important in these days. Poland, Bohemia, Croatia, and Hungary supplied the actual dances in use, saving the venerable quadrille, which of course is Spanish. From immemorial time, it is said, Polish peasants have danced the polka, Bohemian the waltz, Croat the schottische, Magyar the galop. But for our purpose we need not consider these. Though world-wide now, they were utterly unknown in the West for ages after women had been admitted to the dance.

There is reason to think, however, that Spain adopted the practice from the Moors. That its popular dances are Oriental in character no one could dispute. If, as is held by so many grave authorities, chivalry itself was borrowed from those very unorthodox Moslems, they may well have practised dancing in common, that is, the lower orders. And it is to be remarked that only in Spain religious dancing survives,—at Seville, the proudest of Moorish cities until the doomed race concentrated at Granada. That strange ceremonial, numbered among the most interesting sights of the world, is held twice a year, at Easter and Advent. From either side the altar at dusk, when the great Cathedral shows but a twinkling lamp here and there, boys glide down the steps, singing softly. They wear broad hats with blue feathers, white satin doublets and hose, long blue mantles. In the space before the altar they dance, with waving arms and clashing castanets, a measure somewhat like a reel, crossing and interlacing. Faster and faster they move in the twilight to ancient music, which is identified as that of a minuet, until a great bell clangs, when instantly they resume the soft opening strain and vanish. This is certainly adopted from a Moorish practice.

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Brahms was not in a hurry to write a symphony. He heeded not the wishes or demands of his friends, he was not disturbed by their impatience. As far back as 1854 Schumann wrote to Joachim: "But where is Johannes? Is he flying high or only under the flowers?" Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself."

* * *

When Brahms began to make the first sketches of this symphony is not known. He was in the habit, as a young man, of jotting down his musical thoughts when they occurred to him. Later he worked on several compositions at the same time and let them grow under his hand. There are instances where this growth was of very long duration. He destroyed the great majority of his sketches. The few that he did not destroy are, or were recently, in the Library of the Gesellschaft der Musikfreunde at Vienna.

We know that in 1862 Brahms showed his friend Albert Dietrich* an early version of the first movement of the symphony. Brahms was then sojourning at Münster. He composed in the morning, and the afternoon and evening were spent in excursions or in playing or hearing music. He left Hamburg in September of that year for his first visit to Vienna, and wrote to Dietrich shortly before his departure that the symphony was not ready, but that he had completed a string quintet in F minor.

This first movement was afterward greatly changed. He told his friends for several years afterward that the time for his symphony

* Albert Hermann Dietrich was born August 28, 1829, near Meissen. He studied music in Dresden and at the Leipsic Conservatory. In 1851 he went to Düsseldorf to complete his studies with Schumann. He conducted the subscription concerts at Bonn from 1855 till 1861, when he was called to Oldenburg as court conductor. He retired in 1890 and moved to Berlin, where he was made an associate member of the Königl. Akademie der Künste and in 1899 a Royal Professor. He composed two operas, a symphony, an overture, choral works, a violin concerto, a 'cello concerto, chamber music, songs, piano pieces.

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had not yet arrived. Yet Theodor Kirchner wrote to Marie Lipsius that Brahms had carried this symphony about with him "many years" before the performance; and Kirchner said that in 1863 or 1864 he had talked about the work with Clara Schumann, who had then showed him portions of it, whereas "scarcely any one knew about the second symphony before it was completed, which I have reason to believe was after the first was ended; the second, then, was chiefly composed in 1877." In 1875 Dietrich visited Brahms at Zigelhausen, and he saw his new works, but when Dietrich wrote his recollections he could not say positively what these works were.

The first performance of the Symphony in C minor was from manuscript at Carlsruhe by the grand ducal orchestra, November 4, 1876. Dessoff conducted and the composer was present. Brahms conducted the performances of it at Mannheim a few days later and on November 15, 1876, at Munich. He also conducted performances at Vienna, December 17, 1876; at Leipsic, January 18, 1877; and at Breslau, January 23, 1877. Before the concert in Vienna certain persons were allowed to hear the symphony played as a pianoforte duet by Brahms and Ignaz Brüll.

Early in 1877 Cambridge University offered Brahms an honorary degree. If he had accepted it, he would have been obliged to go to England, for it is one of the University's statutes that its degrees may not be conferred *in absentia*. Brahms hesitated about going, although he was not asked to write a work for the occasion. The matter was soon settled for him: the directors of the Crystal Palace inserted an advertisement in the *Times* to the effect that, if he came, he would be asked to conduct one of their Saturday concerts. Brahms declined the honor of a degree, but he acknowledged the invitation by giving the manuscript score and parts of the symphony to Joachim, who led the performance at Cambridge, March 8, 1877, although Mr. J. L. Erb, in his "Brahms," says that Stanford conducted. The programme included Bennett's overture to "The Wood Nymph," Beethoven's Violin Concerto (Joachim, violinist), Brahms's Song of Destiny, violin solos by Bach (Joachim), Joachim's elegiac overture in memory of

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H. Kleist, and the symphony. This elegiac overture was composed by Joachim in acknowledgment of the honorary degree conferred on him that day. He conducted the overture and Brahms's symphony. The other pieces were conducted by Charles Villiers Stanford, the leader of the Cambridge University Musical Society. The symphony is often called in England the "Cambridge" symphony. The first performance in London was at the Philharmonic concert, April 16 of the same year, and the conductor was W. G. Cusins. The symphony was published in 1877. The first performance in Berlin was on November 11 of that year and by the orchestra of the Music School led by Joachim.

It is said that the listeners at Munich were the least appreciative; those at Carlsruhe, Mannheim, and Breslau were friendly. Dörffel wrote in the *Leipziger Nachrichten* that the symphony's effect on the audience was "the most intense that has been produced by any new symphony within our remembrance."

* * *

The symphony provoked heated discussion. Many pronounced it labored, crabbed, cryptic, dull, unintelligible, and Hanslick's article of 1876 was for the most part an inquiry into the causes of the popular dislike. He was faithful to his master, as he was unto the end. And in the fall of 1877 von Bülow wrote from Sydenham a letter to a German music journal in which he characterized the Symphony in C minor in a way that is still curiously misunderstood.

"One touch of nature makes the whole world kin." This quotation from "Troilus and Cressida" is regarded by thousands as one of Shakespeare's most sympathetic and beneficent utterances. But what is the speech that Shakespeare put into the mouth of the wily, much-enduring Ulysses? After assuring Achilles that his deeds are forgotten; that Time, like a fashionable host, "slightly shakes his parting guest by the hand," and grasps the comer in his arms; that love, friendship,

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charity, are subjects all to "envious and calumniating time," Ulysses says:—

"One touch of nature makes the whole world kin,—
That all, with one consent, praise new-born gauds,
Though they are made and moulded of things past,
And give to dust, that is a little gilt,
More laud than gilt o'er-dusted."

This much admired and thoroughly misunderstood quotation is, in the complete form of statement and in the intention of the dramatist, a bitter gibe at one of the most common infirmities of poor humanity.

Ask a music-lover, at random, what von Bülow said about Brahms's Symphony in C minor, and he will answer: "He called it the Tenth Symphony." If you inquire into the precise meaning of this characterization, he will answer: "It is the symphony that comes worthily after Beethoven's Ninth"; or, "It is worthy of Beethoven's ripest years"; or in his admiration he will go so far as to say: "Only Brahms or Beethoven could have written it."

Now what did von Bülow write? "First after my acquaintance with the Tenth Symphony, alias Symphony No. 1, by Johannes Brahms, that is since six weeks ago, have I become so intractable and so hard against Bruch-pieces and the like. I call Brahms's first symphony the Tenth, not as though it should be put after the Ninth; I should put it between the Second and the 'Eroica,' just as I think by the First Symphony should be understood, not the first of Beethoven, but the one composed by Mozart, which is known as the 'Jupiter.'"

* * *

The first performance in Boston was by the Harvard Musical Association, January 3, 1878.

The New York *Tribune* published early in 1905 a note communicated by Mr. Walter Damrosch concerning the first performance of the symphony in New York:—

"When word reached America in 1877 that Brahms had completed and published his first symphony, the musical world here awaited its first production with keenest interest. Both Theodore Thomas and Dr. Leopold Damrosch were anxious to be the first to produce this monumental work, but Dr. Damrosch found to his dismay that Thomas had induced the local music dealer to promise the orchestral parts to him exclusively. Dr. Damrosch found he could obtain neither score nor parts, when a very musical lady, a pupil of Dr. Damrosch, hearing of his predicament, surprised him with a full copy of the orchestral score. She had calmly gone to the music dealer without mentioning her purpose and had bought a copy in the usual way. The score was immediately torn into four parts and divided among as many copyists, who, working day and night on the orchestra parts, enabled Dr. Damrosch to perform the symphony a week ahead of his rival."

* * *

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The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, kettledrums, strings. The trombones appear only in the finale.

The first movement opens with a short introduction, *Un poco sostenuto*, C minor, 6-8, which leads without a pause into the first movement proper, *Allegro*, C minor. The first four measures are a prelude to the chief theme, which begins in the violins, while the introductory phrase is used as a counter-melody. The development is vigorous, and it leads into the second theme, a somewhat vague melody of melancholy character, announced by wood-wind and horns against the first theme, contrapuntally treated by strings. In the development wind instruments in dialogue bring back a fragment of this first theme, and in the closing phrase an agitated figure in rhythmical imitation of a passage in the introduction enters. The free fantasia is most elaborate. A short coda, built chiefly from the material of the first theme, *poco sostenuto*, brings the end.

The second movement, *Andante sostenuto*, E major, 3-4, is a profoundly serious development in rather free form of a most serious theme.

The place of the traditional scherzo is supplied by a movement, *Un poco allegretto e grazioso*, A-flat major, 2-4, in which three themes of contrasted rhythms are worked out. The first, of a quasi-pastoral nature, is given to the clarinet and other wood-wind instruments over a pizzicato bass in the 'cellos. In the second part of the movement is a new theme in 6-8. The return to the first movement is like unto a coda, in which there is varied recapitulation of all the themes.

The finale begins with an *Adagio*, C minor, 4-4, in which there are hints of the themes of the allegro which follows. And here Mr. Apthorp should be quoted:—

“With the thirtieth measure the tempo changes to *più andante*, and we come upon one of the most poetic episodes in all Brahms. Amid hushed, tremulous harmonies in the strings, the horn and afterward the flute pour forth an utterly original melody, the character of which ranges from passionate pleading to a sort of wild exultation, according to the instrument that plays it. The coloring is enriched by the solemn tones of the trombones, which appear for the first time in this movement. It is ticklish work trying to dive down into a composer's brain, and surmise what special outside source his inspiration may have had; but one cannot help feeling that this whole wonderful episode may have been suggested to Brahms by the tones of the Alpine-horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland. This is certainly what the episode *recalls* to any one who has ever heard those poetic tones

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and their echoes. A short, solemn, even ecclesiastical interruption by the trombones and bassoons is of more thematic importance. As the horn-tones gradually die away, and the cloud-like harmonies in the strings sink lower and lower—like mist veiling the landscape—an impressive pause ushers in the *Allegro non troppo, ma con brio* (in C major, 4-4 time). The introductory *Adagio* has already given us mysterious hints at what is to come; and now there bursts forth in the strings the most joyous, exuberant *Volkslied* melody, a very Hymn to Joy, which in some of its phrases, as it were unconsciously and by sheer affinity of nature, flows into strains from the similar melody in the Finale of Beethoven's Ninth Symphony. One cannot call it plagiarism: it is two men saying the same thing."

This melody is repeated by horns and wood-wind with a pizzicato string accompaniment, and is finally taken up by the whole orchestra, fortissimo (without trombones). The second theme is announced softly by the strings. In the rondo finale the themes hinted at in the introduction are brought in and developed with some new ones. The coda is based chiefly on the first theme.

Dr. Heinrich Reimann finds Max Klinger's picture of Prometheus Unbound "the true parallel" to this symphony.

Dr. Hermann Deiters, an enthusiastic admirer of Brahms, wrote of this work: "The first symphony in C minor strikes a highly pathetic chord. As a rule, Brahms begins simply and clearly, and gradually reveals more difficult problems; but here he receives us with a succession of harsh discords, the picture of a troubled soul gazing longingly into vacancy, striving to catch a glimpse of an impossible peace, and growing slowly, hopelessly resigned to its inevitable fate. In the first movement we have a short, essentially harmonious theme, which first appears in the slow movement, and again as the principal theme of the allegro. At first this theme appears unusually simple, but soon we discover how deep and impressive is its meaning when we observe how it predominates everywhere, and makes its energetic influence felt throughout. We are still more surprised when we recognize in the second theme, so full of hopeful aspiration, with its chromatic progression, a motive which has already preceded and introduced the principal theme, and accompanied it in the bass; and when the principal theme itself reappears in the bass as an accompaniment to the second theme, we observe, in spite of the complicated execution and the psychic development, a simplicity of conception and creative force which is surprising. The development is carried out quite logically and with wonderful skill, the recapitulation of the theme is powerful and fine, the coda is developed with ever-increasing power; we feel involuntarily that a strong will rules here, able to cope with any adverse circumstances which may arise. In this movement the frequent

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use of chromatic progressions and their resultant harmonies is noticeable, and shows that Brahms, with all his artistic severity, employs, when needful, every means of expression which musical art can lend him. . . . The melodious adagio, with its simple opening, a vein of deep sentiment running throughout, is full of romance; the coloring of the latest Beethoven period is employed by a master hand. To this movement succeeds the naïve grace of an allegretto, in which we are again surprised at the variety obtained by the simple inversion of a theme. The last movement, the climax of the work, is introduced by a solemn adagio of highly tragic expression. After a short pause, the horn is heard, with the major third, giving forth the signal for the conflict, and now the allegro comes in with its truly grand theme. This closing movement, supported by all the power and splendor of the orchestra, depicts the conflict, with its moment of doubt, its hope of victory, and moves on before us like a grand triumphal procession. To this symphony, which might well be called heroic, the second symphony bears the same relation that a graceful, lightly woven fairy-tale bears to a great epic poem."

It was Dr. Theodor Billroth, the distinguished Viennese surgeon, and not a hysterical poet, who wrote to Brahms in 1890: "The last movement of your C minor Symphony has again lately excited me in a fearful manner. Of what avail is the perfect, clear beauty of the principal subject in its thematically complete form? The horn returns at length with its romantic, impassioned cry, as in the introduction, and all palpitates with longing, rapture, and supersensuous exaltation and bliss."

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R. Volkmann Concerto in A minor, for Violoncello
and Orchestra, Op. 33

Glazounoff Symphony in B-flat major, No. 5, Op. 55

- I. Moderato maestoso; Allegro.
 - II. Scherzo: Moderato; Pochissimo meno mosso.
 - III. Andante.
 - IV. Allegro maestoso.
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OVERTURE TO "SAKUNTALA," IN F MAJOR, OP. 13. . CARL GOLDMARK

(Born at Keszthely, in Hungary, May 18, 1830;* now living at Vienna.)

This overture, the first of Goldmark's important works in order of composition, and the work that made him world-famous, was played for the first time at a Philharmonic concert, Vienna, December 26, 1865. The first performance in Boston was at a concert of the Harvard Musical Association, December 6, 1877. The following preface is printed in the full score:—

For the benefit of those who may not be acquainted with Kalidasa's famous work, "Sakuntala," we here briefly condense its contents.

Sakuntala, the daughter of a nymph, is brought up in a penitentiary grove by the chief of a sacred caste of priests as his adopted daughter. The great king Dushianta enters the sacred grove while out hunting; he sees Sakuntala, and is immediately inflamed with love for her.

A charming love-scene follows, which closes with the union (according to Grundharveri, the marriage) of both.

The king gives Sakuntala, who is to follow him later to his capital city, a ring by which she shall be recognized as his wife.

A powerful priest, to whom Sakuntala has forgotten to show due hospitality, in the intoxication of her love, revenges himself upon her by depriving the king of his memory and of all recollection of her.

Sakuntala loses the ring while washing clothes in the sacred river.

When Sakuntala is presented to the king, by her companions, as his wife, he does not recognize her, and he repudiates her. Her companions refuse to admit her, as the wife of another, back into her home, and she is left alone in grief and despair; then the nymph, her mother, has pity on her, and takes her to herself.

Now the ring is found by some fishermen and brought back to the king. On his seeing it, his recollection of Sakuntala returns. He is seized with remorse for his terrible deed; the profoundest grief and unbounded yearning for her who has disappeared leave him no more.

On a warlike campaign against some evil demons, whom he vanquishes, he finds Sakuntala again, and now there is no end to their happiness.

The introduction opens, Andante assai in F major, 3-4, with rich and sombre harmonies in violas, 'cellos (largely divided), and bassoons. Mr. Apthorp fancies that the low trills "may bear some ref-

* Yet the latest biographer of Goldmark—Otto Keller, of Vienna—gives the erroneous date, 1831, found in some recent biographical dictionaries of musicians. See Keller's "Carl Goldmark" (Leipsic, s. a., in the "Moderne Musiker" series).

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erence to the gurgling of a spring—indicative of Sakuntala's parentage." The tempo changes to Moderato assai, F major (3-4 or 9-8 time). A clarinet and two 'cellos in unison sing the chief theme over soft harmonies in the strings and bassoons. This yearning and sensuous theme is named by some commentators the "Love-theme"; but Dr. Walter Rabl suggests that with the second chief theme it may picture Sakuntala in the sacred grove. Thus do ingenious glossarists disagree. This second theme is introduced by first violins and oboe, and against it second violins and violas sing the first melody as a counter-theme. The figuration has soon a more lively rhythmic character, and a short crescendo leads up to a modulation to A minor, poco più mosso, in which the brass instruments give out a third theme, a hunting tune. This theme is developed; it is used in turn by brass, woodwind, and strings. After a fortissimo of full orchestra there is a long development of a new theme (Andante assai in E major), sung by oboe and English horn against harp chords and triplet arpeggios in strings. This theme had a certain melodic resemblance to the second chief theme. The sombre theme of the introduction is heard in the basses. The pace grows livelier (più mosso, quasi Allegro), and the music of the hunt is heard. The climax of the crescendo is reached in F minor, and a cadenza for wind instruments and strings, broken by loud chords, leads to a repetition of the introduction. The first chief theme appears, and is soon followed by the second. The coda begins with a crescendo climax on figures from the hunting theme, which leads to a full orchestral outburst on the two chief themes in conjunction,—first theme in woodwind and violins, second theme in horns in unison. A free climax,



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which begins with the hunting theme, which is now naturally in F major, brings the brilliantly jubilant close.

The overture is scored for two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, harp (if possible, two harps), and strings. It is dedicated to Ludwig Lakenbacher.

Schubert thought in 1820 of writing an opera based on the story of Sakuntala. The libretto was by P. H. Neumann, and the opera was to be in three acts. Schubert sketched two acts, and the manuscript some years ago was in Mr. Dumba's possession. Tomaczek's opera was not finished. Von Perfall's opera in three acts, text by Teichert (Tischbein), was produced at Munich, April 10, 1853; Weingartner's in three acts, text by the composer, at Weimar, March 23, 1884. A ballet, "Sacountala," by L. E. E. de Reyer (scenario by Théophile Gautier), was produced at Paris, July 20, 1858. Sigismund Bachrich's ballet, "Sakuntala," was produced at Vienna, October 4, 1884. Felix von Woyrsch wrote an overture and entr'actes for a dramatic performance, and there are symphonic poems by C. Friedrich and Philipp Scharwenka. The one by Scharwenka, for solo voices, chorus, and orchestra, was performed at Berlin, March 9, 1885.

Pierre de Bréville wrote incidental music for A. F. Herold's adaptation, "L'Anneau de Sakuntala" (Théâtre de l'Œuvre, Paris, December 16, 1895), when the part of the heroine was taken by Miss Mery.

The drama of Kalidasa was played for the first time in English in the Conservatory, Botanic Gardens, Regent's Park, London, July 3, 1899. An adaptation in German, by Marx Moeller, May 1, 1903, was produced at the Royal Theatre, Berlin.

"Sakuntala" was produced by the Progressive Stage Society at the Madison Square Garden concert hall, June 18, 1905. Jones's metrical translation was used. Miss Eda Bruna took the part of Sakuntala, Mr. Edmund Russell that of the "Emperor Dushyanta," and Mr. Nathan Aronson that of the "King's charioteer." The New York Sun said it was "mounted with many pretty costumes and effects, of which Mr. Russell, with his four changes of costume, his thumb rings, and his elegant set of turquoises, was by far the prettiest. The play, inter-

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preted by various undergraduates and late graduates of dramatic schools, assisted by Mr. Russell and two or three real actors, was presented on a bare stage. At the rear ran a balcony arrangement, and a potted palm represented the forest of a terrestrial paradise in which the first act is supposed to take place. Real live East Indians from Mr. Russell's retinue acted as ushers and peddled programmes."

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ROBERT VOLKMANN

(Born at Lommatzsch, Saxony, April 6, 1815; died at Budapest, October 30, 1883.)

This concerto, the first of Volkmann's published works for orchestra, was written during the composer's sojourn in Vienna (1854-58). It was produced at Vienna on November 22, 1857, by the 'cellist, Carl Schlesinger, to whom it is dedicated, and it was afterward more widely known through the performances of the virtuoso, David Popper.

The concerto is in a single movement, which may be described as an enlarged sonata movement. There is no introduction: the violoncello begins with the chief theme, *Allegro moderato*, A minor, 4-4. A new theme, not unlike the first motive in Volkmann's String Quartet in A minor, Op. 9 (composed in 1847), follows. A violoncello recitative leads to the second, the song theme. After the chief thematic material is introduced,—there are several subsidiary themes in the course of the concerto,—the development begins, and it is elaborately carried out. The development breaks off with a fortissimo orchestral chord to make room, after a passionate violoncello recitative, *Allegro vivace*, for a poetic episode. The development is again resumed, and new musical features are presented, until, after a crescendo, the violoncello attacks a cadenza, and after a majestic tutti the concerto comes to a quiet end.

Volkmann wrote four cadenzas for this concerto. A cadenza by Popper or Klengel is usually used in performance.

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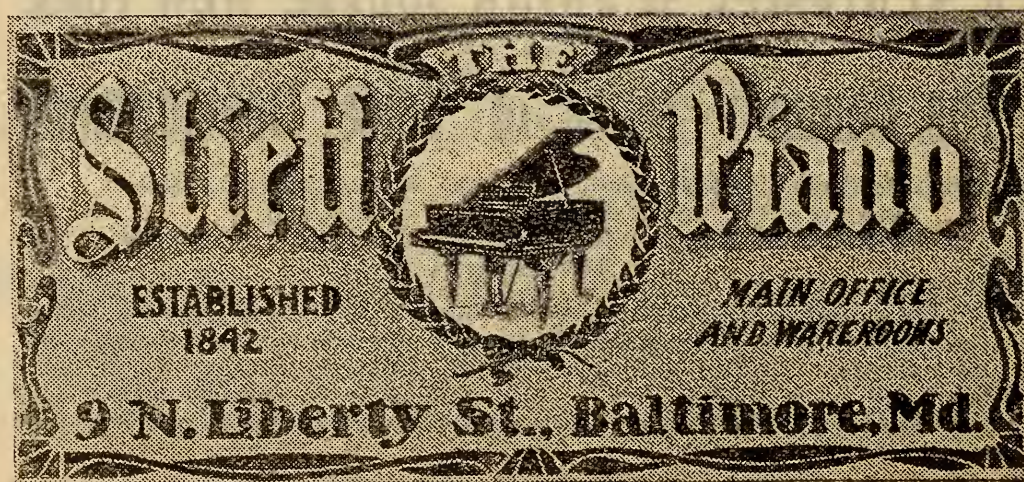
D'INDY'S CÉSAR FRANCK, II.

It has been said that Franck was a Fleming by birth and therefore a mystic. He was a Walloon, and the Walloons are active and passionate rather than mystical. His ancestors in the sixteenth and seventeenth century were painters, and he thus inherited a taste for drawing. Mr. d'Indy hints that Franck's mastery of combination, shown even when he was a young pupil in the Paris Conservatory, "an essential quality in the compounding of that bizarre and useless form of scribble known as 'The School of Fugue,'" was also an inheritance from old Walloon contrapuntists.

Mr. d'Indy studies carefully what may be called the genesis of Franck's work, and he knows that any one who wishes to judge sympathetically and honestly the work of a genius should go back to the first causes and try to discover the trunk and roots of the richly flowering branch.

Franck, according to him, was in no way connected with the men of the Renaissance. The art of the Renaissance, seeking nutrition in the sap of pagan art which had already dried, in spite of glorious efforts could produce only sterile forms without true æsthetic significance. Franck did not regard form as an end. He looked on "this manifestation of the work which one calls form" only as a corporeal part, the clothing of the ideal, which he named "the soul of music"; and in all his works the form changes constantly, according to the nature of the idea. Franck, by reason of his clearness, light, vitality, was nearer to the Italian painters of the fourteenth and fifteenth centuries. His art was one of clear truth and serene light, a light without any violent color, for he was an "expressionist," but not a colorist in the true sense of the word, and thus he was not Flemish or Dutch.

He was artistically related to the old French cathedral builders, both in the beauty and the rhythm of his musical lines and in absolute sincerity and conscientious naïveté. He was never musically successful in the expression of an evil sentiment. When he would fain sing of Satan and all his works, his voice was that of Meyerbeer. His soul was with the angels, and, when he chose the pagan story of Cupid and



Psyche, he paraphrased it mystically, and the amorous dialogue was between the celestial bridegroom and the soul.

On the other hand, Franck, by reason of his sense of order and proportion, by reason of his logic in diction and the expression of his thought, was indisputably French.

Franck's first favorites in music were among the French composers who flourished toward the end of the eighteenth century. He delighted in the music of Monsigny, especially his "Deserter"; of Dalayrac, from whose operas he took themes for his first piano fantasias; of Grétry, and he could not in the years of his maturity read certain pages of Grétry without deep emotion. The music of Méhul was dear to him, and "Joseph" filled him with enthusiasm. For at least twenty years the influence of Méhul was apparent in his own compositions. Themes in the piano trios and in "Ruth" might well have been signed by Méhul, although here and there, faintly expressed, is the unmistakable individuality of Franck.

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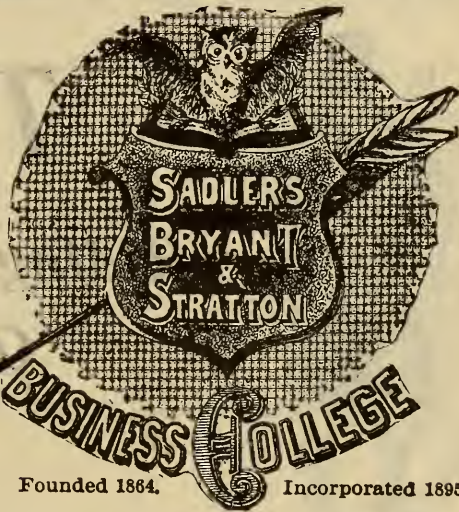
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His love for certain masterpieces by Gluck, Bach, Beethoven, absorbed him, so that in reading them he would forget time and the pressing duty. His pupil, Duparc, remembers him giving piano lessons at the Collège de Vaugirard, but, instead of hearing scales and exercises, Franck would play with infinite gusto and with instructive comments an act of "Iphigenia in Tauris," pieces by Bach, or pages of "Eury-anthe," and soon to his consternation the hour was at an end. Franck also admired greatly Schumann, the intimate melodist, and the songs of Schubert were for him an abiding joy. "He had even an inexplicable affection for certain works of Cherubini, and also for the preludes and the 'songs' of Ch. Valentin Alkan, whom he considered to be a 'poet of the piano.'"

Here speak the prejudices of Mr. d'Indy. There was also a time when Franck was passionately interested in Wagner's works, although he could not be reckoned among the Wagnerites of his period. As Coquard says of him: "He honestly enjoyed all that was beautiful in contemporaneous art, and with what simplicity did he do justice to his more successful colleagues! The living had no more kindly and fair-minded judge, whether they were named Gounod, Saint-Saëns, or Delibes."

Are there proofs of his musical preferences and affections in his own music? Is it of any use to point them out? There are some melodic phrases that remind one of Bach; the initial theme of the symphony recalls the question "Muss es sein?" put by Beethoven at the end of one of his quartets; the influence of Meyerbeer is seen in some of the inferior pages of "The Beatitudes" and that of Wagner in the symphonic

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poem, "Les Éolides," and in the "Prelude, Choral, and Fugue" for the piano.

"I do not think," says Mr. d'Indy, "that it is necessary to attach much importance to melodic or other resemblances. The great contrapuntists and polyphonic composers of the fifteenth and sixteenth centuries were none the less original because they treated—and how many times!—the same themes." He might have added that the originality of Franck was so pronounced that he could afford these few deliberate or unconscious reminiscences.

The Jesuit Balthasar Gracian preached a short sermon in his "Art of Worldly Wisdom" on the text: "Keep to yourself the final touches of your art." The teacher must always remain the superior master. He must teach an art artfully. "The source of knowledge need not be pointed out, no more than that of giving. By this means a man preserves the respect and dependence of others."

We do not know whether Franck was familiar with the little book respected so highly by Schopenhauer; but it was not in Franck's nature to conceal anything pertaining to the art he dearly loved in his conversations with his pupils. At the same time not even a favorite pupil can tell how a man like Franck achieved certain things. He can describe only his external methods.

According to Mr. d'Indy, and he here speaks as a composer who has fully mastered all matters of technic, there are three periods, absolutely distinct, in the composition of a work,—conception, disposition or arrangement, execution.

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The conception may be subdivided into two different operations,—synthetic and analytic conception. Suppose a man girds up his loins to compose a symphony. First, he establishes the great lines, the general plan of the work; then he fixes the constituent elements, the themes, the musical ideas which are to be the essential features of the plan. These two labors are, as a rule, successive, but they are connected and may be modified; for the nature of the ‘idea,’ which is purely a personal element, may lead the composer to change the preconceived disposition of his plan, while, on the other hand, the nature of the plan may bring in certain types of musical ideas that will exclude others.

‘Whether the conception be synthetic or analytic, it is always independent of the hour, the surroundings; I may say it is almost independent of the composer’s will.’ He is not able to continue his work until the materials are presented to him in a wholly satisfactory form. This mysterious period is often very long, especially with the great composers (see the sketch-books of Beethoven); ‘for their artistic conscience forces them to extreme severity in the choice of expression; but mediocre composers, or those intoxicated with their own supposed merit, are satisfied with the first material that comes to them, although its bad quality can make only a fragile, perishable monument.’

During the second period, that of disposition, the composer, using the determined material, fixes definitely the plan of the work, both as a whole and in all its details. Even in this period he must invent, and there is often much hesitation and harassing doubt. ‘It is the moment when one undoes in the morning that which he laboriously

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did the night before; it is also the moment of full enjoyment in the knowledge of close communion with beauty."

At last, when the heart and the imagination of the composer have conceived, when he has planned everything through the force of his intelligence, then comes the final period, that of execution, and this is only an amusement for the musician who is a master of his trade. There is the labor of writing; of scoring, if the work is to be orchestrated; there is the "plastic presentation on paper" of the completed musical work.

One composer will wait patiently for the dawn of an idea; another will try to hasten its coming, and he will stimulate his fancy. One, like Beethoven, will write at fever heat a mass of different sketches for one musical idea; another, like Bach, will not put his theme into writing until it is shaped definitely and irrevocably in his mind.

This is Mr. d'Indy's explanation of the process of composition when the composer is a man of true creative force.

Franck, like Gluck and many others, needed stimulation. It is told of Kinglake, that, when he was at work on his "Invasion of the Crimea," he would write in the morning a certain number of pages, but he would leave some spaces for the fitting adjectives. Then he would ride horseback for an hour or two, and on his return write down the missing words. Franck found inspiration in music itself. "How often have we seen him," says Mr. d'Indy, "pounding on the piano with a hard and constant fortissimo the prelude to 'The Mastersingers' or a piece by Beethoven, Bach, or Schumann! At last the deafening din would sink to a murmur, and then there would not be a sound: the master had found his idea." Throughout his life he thus courted inspiration. "One day when he was at work on one of his last pieces, a pupil found him ruthlessly massacring a piano piece. The pupil was astonished at the choice of the music, but Franck answered: 'Oh, that is only to excite me. When I wish to find a really good idea, I play over "The Beatitudes," for that still helps me best!'"

He was fortunate in this: he could conduct at the same time two musical operations without injury to either; he could assume immediately an abandoned task without taking time to put himself again

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in the vein. He gave his lessons with the conscientiousness that characterized him in all walks of life, but he would often walk suddenly to a corner of the room and jot down some measures which he did not wish to forget, and then return to the demonstration or the examination. Important works were written in this manner from notes taken here and there, and the connection was logical and without a break. He was especially busied by the task of disposition, for, although in a way he was classical and even traditional, he thirsted all his life for new forms in the constituent elements and in the structure of a work. As soon as Beethoven after innumerable experiments settled on his theme, he apparently established at the same time its development, and he sometimes forgot to note its course in his sketch-book. Franck filled and erased many pages before he determined definitely the disposition of a composition. He was a stern critic of himself, and, when he was in doubt concerning a relative key or the precise course of a development, he liked to consult his pupils, to share with them his anxiety, to ask their advice. The three versions of the "mother idea" of the string quartet (published on pages 167-169) show Franck's labor in search of perfection. He was at times active in composition, for during the two months of his vacation in 1889 he wrote this string quartet and sketched the last two acts of his second opera, "Ghisele." Yet he searched a long time for the prayer-like phrase of the *larghetto*, and Mr. d'Indy remembers how one day, when he went to visit his master, the latter exclaimed even before shaking hands: "I have found it! It's a beautiful phrase. You will see." And they went at once to the piano.

Mr. d'Indy is one of those who believe that the majority of great creators whose life is sufficiently long present in their work three modes of expression. This, he believes, is a law of nature. To argue this point would now be irrelevant. It is enough to say that Beethoven and Verdi showed a continuous and logical advance from youth to their last year. Whether three successive and absolutely different modes of expression characterize their work is another question.

Franck's first period extended from 1841 to about 1858, the period of the four piano trios, all the fugitive piano pieces, many songs, and, as the chief mark of the period, his first oratorio, "Ruth."

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The second period extends from 1858 to 1872, the period of strictly religious works, masses, motets, organ pieces, with the oratorio, "The Redemption," as the climax.

The third period includes all the orchestral music from 1875, the admirable string quartet and piano quintet, the two operas, the organ chorals, and, as a concrete expression, the sublime epic, "The Beatitudes."

The chief characteristics of Franck's style are: (1) the nobility and the worth of the melodic phrase; (2) the originality of the harmonic aggregation; (3) the solid eurhythm of the musical architecture.

An examination of these claims of Franck's use of the cyclic style, the fugue, and the variation in an evolution of the sonata form, and of his peculiarly serene and lofty expression must be reserved for another article. But it may here be said that as Tschaikowsky's music, by reason of its savage intensity, barbaric love of color and monotonous rhythm, or frank declaration of personal emotion with, at times, a childlike blurt, does not appeal to the fastidious and the ingeniously superrefined, so the noble qualities of Franck's music are not quickly recognized by all. Mr. d'Indy, speaking of Franck's love of order, style, and meditative weight, says: "Perhaps it is for this reason—I like to think that their attitude is not one of bad faith or ignorance of art—that the Germans do not yet understand his music, the luminous logic of which is not to be assimilated easily by minds, however profound they may be, which will always lack the sentiment of true proportions and of good style." He cites the Walhalla near Regensburg, the pictures of Böcklin, and the too long tone-poems of Richard Strauss as flagrant proofs of this lack.



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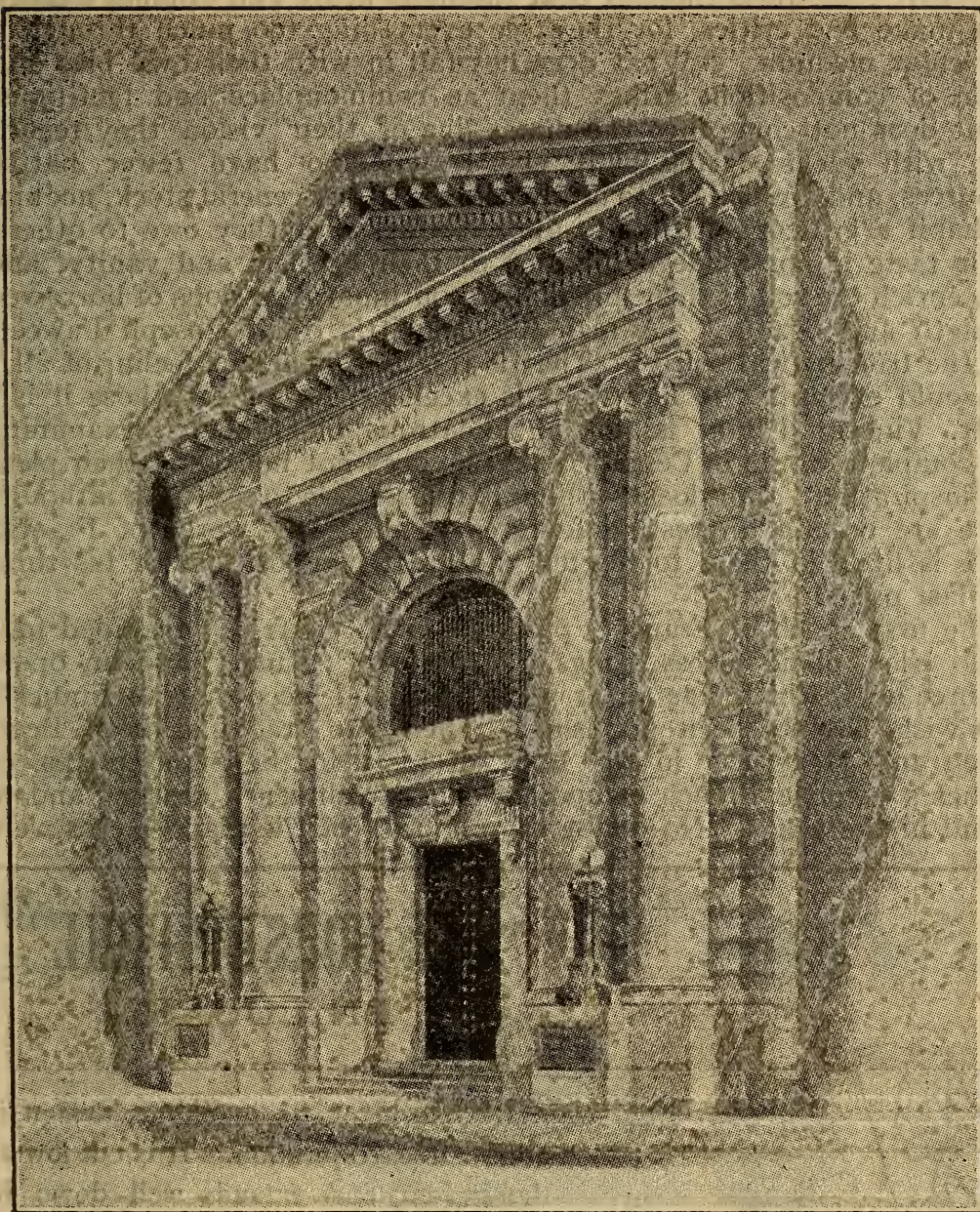
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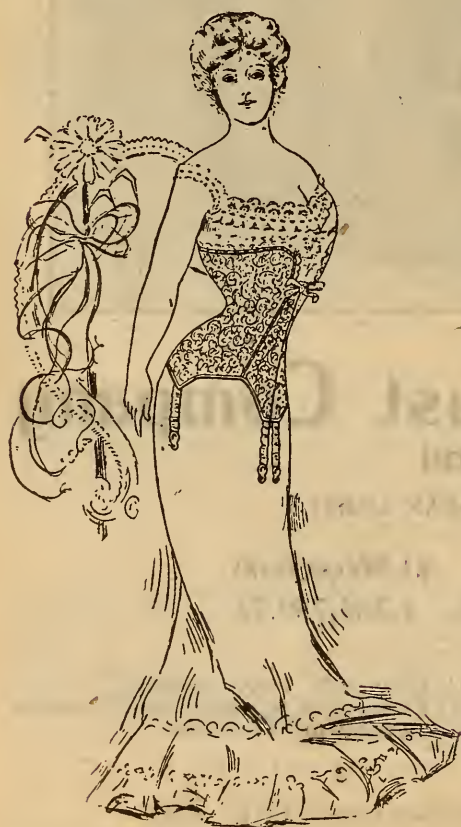
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Hazlitt sometimes thought that the most acute and original-minded men make bad critics, for they see everything too much through a particular medium. "What does not fall in with their own bias and mode of composition strikes them as commonplace and factitious. What does not come into the direct line of their vision they regard idly, with vacant, 'lack-lustre eye.' Men who have fewer native resources, and are obliged to apply oftener to the general stock, acquire by habit a greater aptitude in appreciating what they owe to others. Their taste is not made a sacrifice to their egotism and vanity, and they enrich the soil of their minds with continual accessions of borrowed strength and beauty." A man like Hazlitt's friend Joseph Fawcett has the true critical spirit: "That is the most delicious feeling of all," he would exclaim, "to like what is excellent, no matter whose it is."

Mr. Vincent d'Indy is not an idolatrous biographer. Examining the complete works of César Franck, he does not believe in their plenary inspiration. Nor does he think it treasonable to say that, although there are certain interesting features in the early works of Franck, there is little in them to foretell the great compositions of his third and last period.

The first epoch of Franck's productiveness (1841-58) included four piano trios, piano pieces, songs, the oratorio "Ruth," and an opera in three acts, which was never performed, and, according to Franck's own wish, has not been published. There are traces of both Beethoven and Meyerbeer in the trios, of Liszt in the piano pieces, of Franck's favorite French composers of the eighteenth century and of Méhul in the songs. No doubt the majority of the piano pieces were



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pot-boilers, for to Franck's father the temple of art was at the end of an avenue of prosperous business. Some of the songs written in 1842-43 are known to us: "L'Émir de Bengador," which was sung in Boston by Mr. Lamson, March 9, 1892, the first time that Franck's name appeared here on the programme of a public concert; "Robin Gray" with Florian's words; and is not "Passez toujours," which Mr. d'Indy dates 1872, a song of the earlier epoch? Of these early songs only "L'Ange et l'Enfant," "the first of Franck's angelic expressions," reminds one of the higher qualities of the composer.

The pianoforte pieces are all cast in the same mould, and they are monotonous by reason of an absence of modulation.

"Ruth," which has not been performed in Boston, is melodically fresh and ingenious, though the melodic vein often reminds one of Méhul, and the influence of Meyerbeer may also be detected. Mr. d'Indy points out a curious and striking resemblance between the motive of Boaz's tenderness, written by Franck in 1843, and that of Des Grieux' passion for Manon, written by Massenet forty years after. The motives are almost identically the same. The embarrassment, the timidity, the monotony, that characterize nearly all the early works of Franck are also found in "Ruth." There is almost nothing in these early works to foreshadow Franck's quintet, violin sonata, quartet, portions of "The Beatitudes," and "Psyche." Yet the pianoforte trios deserve a special note, and not merely because Liszt and von Bülow were struck by certain novel methods of expression in them. Readers of the latter's correspondence will remember several allusions to the trios, and although Mr. d'Indy does not mention these letters,

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he quotes from Dr. Mason's "Memories of a Musical Life," in which Mason, a pupil of Liszt, noted in his journal of 1853 performances of two of Franck's trios by Liszt, Laub, and Cossmann.

Mr. d'Indy says that Franck's thought was constantly nourished by tradition, and was not the slave of conventionalism. Mr. Paul Dukas finds that the classicism of Franck does not consist in purity of form. "It is not merely a more or less sterile filling of scholastic frames, such as the imitation of Beethoven has suggested by the hundred, later the imitation of Mendelssohn, a yearly product, due to the respect for futile traditions." The music of Franck is not beautiful by reason of reproduction of the form of the sonata and the symphony. Because Franck's thought was classic, it found its natural, inevitable expression in the classic form; not because there was obedience to a preconceived theory, not because reactionary dogmatism subordinated thought to form. "Productions of this kind, like unto organisms in which the function creates the organ, are as different from the majority of the planned works of the neo-classics as a living body from a wax anatomical figure."

Mr. d'Indy quotes Mr. Dukas at some length and approvingly. He himself points out that Beethoven in his later works, written from 1815 to 1827, showed the path to others on which he himself hardly entered. Beethoven indicated, perhaps unconsciously, the transformation or the renovation of the sonata form, which had been imposed on all composers by virtue of its harmonic logic ever since the seventeenth century. He added to this form two other forms that till then had been essentially separate. One of them was the fugue, which had in Bach's time a moment of ineffable grandeur, and it may be said that composers for a period of years thought in fugue form; the other was the "grand variation," which should not be confounded with the "theme and variations" dear to so many later composers and hearers. These forms were languishing when Beethoven revived them, as in the piano sonatas, Op. 106 and 110, and the quartets, Op. 127, 131, 132.

Beethoven died, and no one saw the inestimable worth of the new form in Italy, France, or Germany. Italy, with its splendid sixteenth century, was in the course of a glittering degeneracy; France was under

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the influence of Meyerbeer, and there was no orchestral music worthy of mention save that of Berlioz, which was far removed in thought and expression from that of Beethoven. "Neither the elegant symphonies of Mendelssohn nor those of Spohr brought a new element to the ancient form. Schubert and Schumann, true geniuses in the song or in the piano piece of small dimensions, were ill at ease in the sonata or the symphony, perhaps because they did not know enough of that of which Spohr and Mendelssohn knew too much. Brahms himself, in spite of a sense of development which can without exaggeration be likened unto that of Beethoven, did not know how to take advantage of the precious information left by the master of Bonn for the future, and his mass of symphonic work can be regarded only as a continuation, not a progress."

It was toward the end of 1841 that César Franck, then nineteen years old, "took up the thread of the Beethovian discourse, and attempted to knot it to his own thoughts and to make with it a solid band of new musical forms and expressions." But how did he conceive the idea of establishing in his first piano trio an important work on the base of a single theme, competing with other motives equally recalled in the course of the work, and of creating a musical cycle? This will remain a mystery. Liszt, according to Mr. d'Indy, had a glimpse of this form, but he never succeeded in the perfect presentation of it. This trio with two generative themes, treated either in fugal manner or after the manner of the variation, as the later Beethoven conceived it, was, indeed, the source of the synthetic symphonic school which arose in France toward the end of the nineteenth century. The second period (1858-72) was one almost wholly of music for the church. The charming songs, "Le Mariage des Roses" and "Lied," were, however, of this period, which reached its climax in the oratorio, "The Redemption."

Mr. d'Indy does not rank Franck among the greatest, or even the great, composers of music truly suitable for church service. He makes, first of all, the bold statement that the origin of music, as that of other arts, was in religion. "The first song was a prayer." This may well be disputed. "To praise God, to celebrate religious beauty, joy,

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and even terror, was the sole object of all artistic works for nearly eight hundred years. And thus the artists then expressed life, that is to say, man's thoughts and emotions, love, hope, joy, and sorrow, in a manner, it may be said in passing, far more profound and true than those who, under pretence of portraying actual life, are able to express only the decoration, the exterior, which is futile and fleeting." The Renaissance, obedient to a false idea, produced certain individual masterpieces, but from that epoch a sort of conventional art arose in church music. The rhythm of the old monodies and the harmonious architecture of vocal counterpoint were abandoned. The symphonic and operatic styles found their way into the church. Sacred music degenerated with stupefying rapidity. It became the plaything of the prevailing fashion. It was pompous in the seventeenth century, to suit the etiquette of the Grand Monarch's court; it was frivolous in the eighteenth to amuse the lords and noble dames who left a supper to yawn at a service; it was bourgeois and formal in the reign of the *juste milieu*, and this style, without the nobility of the seventeenth century and the charm of the eighteenth, prevailed in France to the end of the nineteenth. There were schools formed to teach pupils the art of making music that was religiously inexpressive.

Franck in this respect was little better than his colleagues, so that the music he wrote expressly for the church, with the exception of the "Agnus Dei," and perhaps "The Kyrie," in his mass, and one or two motets, is less religious in the highest meaning of the word, than his quintet, quartet, symphony, and pages of "The Redemption," "Psyche," and "The Beatitudes."

There were two causes for this inferiority. Learned as Franck was in the music of the eighteenth and nineteenth centuries, he knew little of the great polyphonic works of the sixteenth century, which were not easily obtained during his second period. He was not well grounded in the principles of the true Gregorian song. The other cause was that of circumstance. When he was appointed organist of Sainte Clotilde, the parish was not rich. Collections in church were of much importance, and the clergy counted on the organist and chapel-master to furnish attractive and brilliant music. As he was obliged to compose

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all the necessary music for festivals, he generally wrote in haste and for the occasion.

The conspicuous works of his second period are "The Redemption," an oratorio, which is unknown in Boston, and the superb set of six organ pieces, in which we find the great master who wrote the later works on which his reputation will stand. In "The Redemption" he applied deliberately for the first time the principles of tonal architecture with which he had hitherto timidly experimented. Yet the pages of this oratorio are of unequal worth.

The third and great creative period of Franck was from 1872 until his death in 1890. It would seem that at last he was sure of himself and through with experiments. He had been accumulating the requisite force, and, as his pupil Ropartz says, a new career disclosed itself to him as he stood on the threshold of his fiftieth year, and he went forward full of ardent faith and youthful enthusiasm. He had both the knowledge and the will.

Mr. d'Indy says little about the symphonic poems and the two operas. He does not find in the latter the movement in advance which characterizes Franck's other music of this period. The operas are less dramatic than his oratorios. It was not wholly the fault of the librettists. Franck's genius was not in any way theatrical. He could not conceive music solely for stage effect or to catch the votes of an opera-house audience. He did not search for any new dramatic expression, and the librettos suggested none to him.

Nor do we think that the symphonic poems, with the possible exception of "Les Éolides," will have long life. "Les Djinns" (after Hugo's fantastic poem) is far from the spirit of the poet, and there hardly seems to be any attempt at transliteration. In "Le Chasseur Maudit" the most successful episode is the suggestion of a peaceful Sunday morning with a serene landscape and church bells inviting the faithful. Franck was not an adept in musical demonology. He knew not how to express diabolical passion and rage. He saw celestial visions; he had no power to sing of hell, its ruler and his hosts.

It is surprising that Mr. d'Indy passes over the wonderful piano quintet with only a line and says little about the symphony. On the

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other hand, he dwells on the quartet, the three organ chorals, and "The Beatitudes." We cannot understand the implied subordination of the quintet, which is to us Franck's masterpiece. Mr. Charles Martin Loeffler, one of the keenest, most discriminative and illuminative of critics, as he is one of the few composers of marked distinction now living, once finely said: "When everything has been discussed and disputed, let every musician retire with the score of Franck's quintet, and soulless must he be that does not exclaim, 'Holy, Holy, Holy!' at such music."

What Mr. d'Indy says of Franck's piano music of the third period is interesting chiefly by reason of an incomprehensible omission.

It will be remembered that Franck wrote pianoforte pieces in his first period. For many years afterward he neglected the pianoforte. Mr. d'Indy, commenting on this neglect, says: "After the avalanche of fantasias and the plethora of concertos that burdened the first half of the nineteenth musical century it seemed that the instrument, heir to the masterpieces thought for the clavichord by Bach, Haydn, and Mozart, and conqueror of the title of nobility through Beethoven, was doomed, artistically speaking, to a barren decadence. If great specialists of the piano adapted their talent ingeniously to the new technic; if a Schumann found for the expression of the poetry of his soul in little compositions of genius a style more orchestral than his orchestration and spreading itself in charming and intimate sonorities; if a Liszt, demolishing at a blow the whole scaffolding of classic 'pianism,' enriched the instrument by means of combinations previously unsuspected, and gave a decisive impetus to virtuosity (no master, however, had

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brought new artistic material to Beethoven's monumental work); in a word, if the technic and the piano writing had become quite transcendent, the music intended for the instrument alone had rather degenerated. Now every form that does not progress ends by withering and disappearing."

Not one word about Chopin, the supreme composer for the pianoforte! Is it possible that Chopin does not exist for Mr. d'Indy? We are aware that the music of Tschaikowsky, with its fierce intensity, unreserved emotion, and barbaric splendor, is distasteful to him; but is he unable to find new forms of exquisite beauty and rare and personal emotional expression in the music of Chopin? The omission of this great name is simply inexplicable. Nor do Mr. d'Indy's fine words about Franck's "Prelude, Choral, and Fugue" console us for this exhibition of prejudice or lack of artistic appreciation.

In his remarks about Franck's symphony Mr. d'Indy reminds the reader that in the lustrum 1884-89 there was in France a curious return toward pure symphonic form. Three composers, Lalo, Saint-Saëns, and Franck, came forward with true symphonies that demand most respectful attention. Lalo's in G minor, classic in form, is remarkable "through the seductiveness of the motives, and still more by reason of the charm and elegance of harmonies and rhythm." The Symphony in C minor by Saint-Saëns, charged with indisputable talent, seems as a challenge to the traditional laws of tonal construction, a challenge sustained with much eloquence, but the final impression is one of doubt and sadness. The symphony of Franck, on the other hand, is a steady flight toward pure joy and vivifying light.

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There is a careful and detailed study of Franck's quartet. In his preparatory remarks the biographer says that a string quartet, if it is to have any artistic significance, must be a work of maturity. He does not know one good quartet written even by a genius in his youth. The best quartets of Mozart were composed when he was thirty-three years old, and that for Mozart is almost old age. Beethoven did not venture to write a quartet until he was in his thirtieth year, and his truly characteristic quartets were not written until he was fifty-two. Mr. d'Indy incidentally says that Grieg, "a charming improviser of more or less popular songs," is not at all a symphonist and probably will never be one. Nor is it true that he who can write for the orchestra should *a fortiori* be able to write a quartet. "There is hardly any connection between the manner of thinking and realizing an idea by means of the strings in the orchestra and by achieving the same operation for a chamber quartet: the foundation, the form, the manner of writing itself, are, in this latter sort of compositions, nearly the opposite of what they are in a symphony for orchestra." Franck first thought of his quartet in 1888, and not till the spring of 1889 did he make the first sketches, when he was in his sixty-seventh year.

The Sermon on the Mount urged Franck to composition long before he sketched the plan of "The Beatitudes." He loved the sacred text and read it constantly. When he first began his career as a church organist, he wrote an organ piece entitled "The Sermon on the Mount," but the manuscript of the unpublished piece is lost. He gave the same title to an orchestral piece, a species of symphonic poem, composed about 1846. This work was never published, but the manuscript is in the possession of Franck's son Georges.

Franck wished a versified text for his oratorio, but he had no confidence in his literary ability, and he was persuaded to take a version prepared by Mme. Colomb, after he had sketched the plan of the poem as he wished it. The gallant Mr. d'Indy says that, while Mme. Colomb's verses are not remarkable as poetry, they did not hamper the composer, and were to be preferred to those that would have come from a professional librettist. Franck worked ten years on this epic, as Mr. d'Indy names the oratorio.

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And Mr. d'Indy has much to say about oratorio and epic. "At first a mythical opera, the oratorio soon became purely lyric, and then approached the symphonic form by changing into the cantata; but in our modern epoch, one full of doubt and trouble, when faith, submitting to the assaults of skepticism, no longer finds its natural expression in art, the musical oratorio was led insensibly to replace and continue the epic, a species of literary work wholly abandoned." This "lotus of literature," which is named the epic, flowers invariably in times of trouble, periods of gigantic wars or intestine strife, sublime acts and monstrous crimes. Such are the Homeric poems, the *Æneid*, which crosses the boundary that separates the pagan world when it was most skeptical from Christian civilization with its burst of enthusiastic faith. Such is the "Divine Comedy." When there is an attempt to produce an epic out of its *milieu*, then it loses in part its significance, and Mr. d'Indy names the "Pharsalia," "Paradise Lost"; but was not the condition of affairs, political and religious, in the England of Milton's time favorable to an epic? Among musical epics Mr. d'Indy ranks Beethoven's *Missa Solemnis*, Schumann's "Faust," Berlioz's "Damnation of Faust," Wagner's "Ring," and Franck's "Beatitudes." He reviews Franck's work at length, finding in it all the requisite conditions in classic times for the constitution of an epic poem,—unity, grandeur, a subject of abundant interest. He names it, in short, the "expected work of the end of the nineteenth century, a work which in spite of some inevitable weaknesses (sometimes good Homer nods) will remain as a superb temple solidly built on the traditional foundations of faith and music, rising in fervent prayer above the tumult of the world toward heaven."

Mr. Vincent d'Indy fights ingeniously his own battle in recounting the life of his master. His description and approval of Franck's manner of composing and style are a defence of his own. When he comes to the portrayal of Franck as a teacher, he seizes the opportunity to renew his war against the Paris Conservatory and to praise indirectly the instruction offered at the Schola Cantorum. Mr. d'Indy is at the head of this school, and the instruction in composition is supposed to be similar to that enjoyed by Franck's private pupils. There is to-day

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dispute over the true character of the Schola Cantorum and the "pretensions" of Mr. d'Indy, who by rigid adherence to the principles of art as he understands them has made bitter enemies. He has on all occasions spoken plainly his opinions concerning official and commercial musicians, whether they were living or dead. It is not surprising that he in turn is assailed.

A witty attack on him was published in the *Mercure Musical* of last June, and in July the attack was answered. The assailant, Mr. Émile Vuillermoz, gave an amusing description of the Schola Cantorum. He spoke of the establishment of the school as apparently praiseworthy, but the real purpose of the chief was soon exposed. "In place of furnishing simply to young pupils the means of drawing freely from the treasures of science and history, it seems to have been in the chief's hands an instrument of systematic pedagogy, a sort of lists where this obstinate fellow put the worth of his dogmas and rigorous formulas of art to the proof. He drew high barriers about his new disciples, and said unto them: 'You are my beloved sons, in whom I am well pleased; I wish to create you in my image, and the universe will belong to you. Here in my garden you will find the tree of the knowledge of good and evil. When you have eaten its fruit, you will be like gods. Do not mix with the crowd that surrounds you, for it is nourished on error, and here only will you find the divine food of truth.' And, with the ascendancy which characters of tempered steel always exert, this inflexible captain quickly persuaded his young recruits that the official conservatories were homes of heresy and imbecility, and that the Schola Cantorum would change the face of the world. Timid persons, amateurs, sons of families, and the young who had been rejected at the entrance examinations of the Conservatory hastened to his side." These words are put into the mouth of one reporting as a committeeman years hence on the question of whether an exhumed name, "Dindy" or "d'Indy," should be admitted to a biographical dictionary. The words of Mr. Vuillermoz grow more and more bitter, as when Mr. d'Indy is described as discrediting all harmonic studies that put into play sensorial and innate faculties, and choosing "a system of mechanical writing, an

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automatically sonorous arithmetic, which reduced the divine exercise of inspiration to a patient game of chess."

César Franck was the teacher of the organ at the Paris Conservatory. He was never a teacher of composition at that institution, though he was talked of as the successor of Victor Massé. Franck's organ class was, according to Mr. d'Indy, for a time at least, the "true centre of composition study." In 1872 and for some years afterward the three teachers of advanced composition were Massé, "a composer of opéras-comiques, who had no idea of the symphony" and was constantly sick; Reber, "an old woman of a musician, with narrow and antiquated ideas"; and Bazin, "who had no suspicion of what musical composition might be."

The organ pupils at the Conservatory naturally came under Franck's influence, the late Samuel Rousseau, Pierné, Chapuis, Dallier, Marty, Vidal, and others. He influenced in a measure, no doubt, his colleagues in the National Society of Music, Chabrier, Gabriel Fauré, Dukas, Guilmant, and certain interpretative artists, as the violinists Ysaye and Armand Parent.

There were more intimate pupils, however, those taught composition by him at his dwelling in the Boulevard Saint Michel. "They contributed to establish and preserve the high traditions of his instruction and to prove its excellence by their own works." Now that his name is illustrious, the name of "Franck's pupil" is Legion, "and the majority of composers who lived in his period pretend that they drank from the cup of his wine and fecund instruction."

Who were the true pupils of Franck, according to Mr. d'Indy? Those who studied composition with him before the war of 1870 were Cahen, Coquard, and Duparc. Then came the cavalry officer, Alexis de Castillon. After 1872 the intimate pupils were d'Indy, Camille Benoit, Augusta Holmès, Chausson, de Wailly, Kunkelmann, de Bréville, de Serrès, Ropartz, Vallin, Bordes, and the lamented Lekeu. De Castillon, Chausson, and Lekeu, the most talented with the exception of Mr. d'Indy, are dead. Coquard is known in this country only by one song. Augusta Holmès, known here chiefly by her songs, had other teachers and shows little of Franck's spirit of knowledge in her

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music. Duparc, a composer of a few remarkable songs, has long lived in retirement on account of his health. The music of de Wailly that we have heard has little distinction. Mr. d'Indy himself is the most conspicuous and apparently the most talented of these "intimate pupils," who, to use Mr. d'Indy's words, were closely acquainted with their teacher and able to enter into mental intimacy and heed his vivifying counsel: "they alone knew what one of Franck's lessons in composition was, the united effort of master and pupils to gain one and the only goal, Art."

And yet a distinguished composer who reverences Franck and admires Mr. d'Indy as man and musician said to us not long ago: "The general scheme of Franck's sonata form, as in his quartet, symphony, and sonata, may be found most masterfully expounded in d'Indy's works. In the works of all the other followers, however, this scheme becomes annoying, tedious, and, above all, foreseen. A scheme of cast-iron!"

Vincent d'Indy entered the Paris Conservatory as a member of Franck's organ class. As a conservatory pupil, he took a minor prize; he then left the institution to be Franck's private pupil. He has never lost an opportunity since his withdrawal of showing his dislike—contempt is the better word—for that school, and as the biographer of Franck he has much to say against the Conservatory and its shabby treatment of Franck and his pupils. Thus he insists that the majority of the teachers in Franck's time were wholly ignorant of the music of the sixteenth and seventeenth centuries and of much of eighteenth-century music; that they looked on Bach as an unmitigated bore and laughed at Gluck: they found "fifths" in "Armide." "Now it is all changed, and any young pupil would think himself disgraced if he did not ornament his pieces with a multitude of parallel fifths more or less exposed to view. Other times, other fifths!" Bizet's "Carmen" found no favor with the professors or with many of the pupils; some accused the composer of extreme Wagnerism; others veiled their faces before the "coarse subject" and cried "Shame!" There were pupils who refused to read even masterpieces for fear of "harming their individuality."

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“To teach an art with good results, it is necessary first to know the trade, the business, then the art, and, finally, the pupil who is to be initiated into the art.” Mr. d’Indy believes that in all the music schools of Germany and France—except, of course, the Schola Cantorum—there are very few teachers of composition who know how to teach art, because they scarcely know art themselves and practise it only empirically. Now, the mechanical part and art itself are two different things, though they are often confounded. “In my time at the Paris Conservatory there were some professors of composition who did not know well the mechanical part and were wholly unfit to teach it to others.” As for any knowledge of the pupil and his individual gifts, requirements, and character, the whole system of musical instruction in France is based on the levelling of different minds. How, then, can these teachers be expected to discriminate and differentiate? They pour the same and commonplace instruction into young minds that may differ widely. They do not suspect that musical food which is good or, at least, inoffensive for one may poison another; that a precept necessary for a pupil of limited intelligence will be intolerable and injurious for one more highly endowed.

At a conservatory, especially at that of Paris, where the chief aim is to produce first-prize men, the professors usually succeed in turning the pupils into rivals, who often become enemies. The teachers also urge their pupils to compose much, for practice, to gain facility. Pupils in these schools feel themselves obliged to perform tasks, but in art there is no such thing as a task, a duty, something obligatory; no more in music than in painting or in architecture. “Everything,” says Mr. d’Indy, “that one produces in art should be, not a daily *pensum*, but the result of some suffering in which the young artist has left a bit of his heart, and for the expression of which he employs all his intellectual faculties.” The system of requiring each pupil to produce much is not good for the majority, because it accustoms them to writing something, no matter what, and to being satisfied with all that flows from the pen as long as the flow is copious. They have, then, no idea of the leading part that should be played by that faculty of the intelligence which is called taste, which determines the choice of material and the

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orderly and fitting arrangement of it. To this mistaken instruction is due the production of works hurriedly thought and useless to art that are heard in theatres and concert halls throughout Europe.

It is not necessary to discuss Franck's mastery of technic in considering him as a teacher. Mr. d'Indy analyzes other characteristics that made him, as he says, a pre-eminent instructor in composition. First of all, he had the gift of becoming thoroughly acquainted with each pupil, with his abilities and his limitations. He studied, no doubt unconsciously, the psychological character of each, and thus knew the direction he should take. He respected each one's individuality, and tried to preserve it in developing and training it. "This is why the musicians of his schooling, all solidly educated under him, have kept in their music an individual aspect. Franck loved his art passionately and exclusively, and his teaching was founded on love. He was not bound by strict rules, by dry and fastidious theories. He was a father as well as a teacher to each pupil, and such was his kindness and affection that the pupils were not only devoted to him, but were closely joined one with another, so that there was no disputing, no envious, sour rivalry, and since his death there has been no cloud on their relationship."

He was most conscientious in the examination of the exercises, and pointed out at once the fault. He was pitiless toward any error in construction. He would examine for a long time a doubtful passage, then say, "No, I do not like it"; but, when he found even in the stammering of musical expression some new modulation or an attempt at a new detail in form, he was happy in exclaiming, "I like it; I like it." He was never hasty in judgment, nor had he a Procrustean bed of opinion and prejudice on which he stretched his pupils.

Franck insisted on his pupils writing not much but well. He did not ask for a quantity of exercises: he demanded that what was brought, however little, was most carefully considered and worked out.

When a pupil had completed with him the study of counterpoint—he wished the counterpoint to be intelligently woven and melodic—and the study of fugue, in which he sought after expression rather than combination, he then initiated him in the "mysteries of composition," wholly based, according to him, on tonal construction. He built up music as an architect an enduring house. Musical phrases, like builder's material, however beautiful, are as naught—they do not constitute a musical work—unless their place and relation are ruled by sure and logical laws. Franck respected form, but he gave the pupil liberty to apply it. His teaching was liberal, for "respecting more than any one else the high laws of our art, laws of nature and tradition, he knew how to apply them in an intelligent manner by conciliating them with the



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right of imitative individuality." Severe in his denunciation of faults in construction, he was indulgent to faults in detail, nor was he shocked by violations of conventional rules. He would say, "That is not permitted at the Conservatory, but I like it." He never said merely: "That is bad. Do it over for me": he sought out the reason why it was bad, and explained it to the pupil.

He taught also by example. If a pupil found a difficulty in the course of construction, Franck would take a volume of Bach, Beethoven, Schumann, or Wagner, point out a passage, and say: "You see he had the same trouble; see how he extricated himself; study these measures, find the inspiration to correct your piece, but don't imitate him,—find your own solution."

His affection for his pupils was so great that he bore them constantly in mind, and informed them of what he thought might interest them. Often late at night, after he was through, as one would think, with teaching, he would write at length and with pains advice to pupils in the country. No wonder that this master is still gratefully and lovingly remembered as "Père Franck," or that Mr. d'Indy, when he was in Boston, spoke of his master in a spirit of religious enthusiasm and worship.

Mr. d'Indy as man and composer is known and honored in Boston, for even those who were unable to appreciate wholly his noble Second Symphony realized the sincerity of the man and the dignity of his art. It was to be expected that his life of César Franck would be a careful, discriminative, illuminative study of the great composer. He is eloquent, but his eloquence is not extravagant, and his love for Franck

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does not blind him to the existence of inferior compositions signed by the loved name.

It may be in writing certain pages that Mr. d'Indy has furnished "an elucidation of himself and his proceedings in composing at the same time." It may be that in his zeal for the welfare of the Schola Cantorum he has gone out of his way to attack both the living and the dead, as when he describes Gounod leaving the concert hall of the Conservatory after the first performance of Franck's symphony, surrounded by incense-burners of each sex and saying pontifically that the symphony was the "affirmation of impotence pushed to dogma." Perhaps Gounod made this speech, perhaps he did not. Some of the disciples of Franck are too much busied in adding to the legend of his martyrdom. Franck was not the only composer who was long unappreciated by colleagues and critics, and in this respect he is in line with Mozart, Beethoven, Schubert, Schumann, Wagner.

Especially to be regretted is the publication of one sentence in Mr. d'Indy's book. After speaking of the influence of Franck's love for humanity, truth, art, and God, his biographer says: "We know only too well, we men who live at the end of the nineteenth century, that never can truth manifest itself by hate, and all the monstrous *j'accuse's* are and will remain powerless in comparison with the simple *j'aime* of Père Franck." Yet this "monstrous '*j'accuse*'" brought truth to light, saved the honor and the glory of France, restored to humanity belief in justice. France has had many illustrious men, and among them César Franck; but the name of Émile Zola may well be remembered in honor when the score of "The Beatitudes" will have chiefly historical interest. For art is not everything, nor is the creative artist the only hero. The man who risks all in the cause of humanity, and nobly dares in the face of public opinion and of rulers and judges to lift up his voice for the oppressed, deserves better of a fellow countryman than this ill-considered speech.

One or two of Mr. d'Indy's statements of fact are open to discussion. His readers will be under the impression that Franck barely scraped his way through life as a poor piano teacher. Some of his intimate friends in Paris say that his income must have amounted to about

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twenty-five thousand francs a year, and, to a man of simple tastes in Paris, this income is by no means poverty.

Was Franck of Walloon descent? Mr. Boutet de Monvel, cousin to Franck, when he was in Boston, spoke of Franck's parents as Germans or of German descent. However this may be, his music is not essentially French, as is that of Saint-Saëns, Debussy, and the Massenet of "Manon" and "La Navarraise."

Seldom has the life of a great composer been written by a musician of Mr. d'Indy's calibre. Seldom is any biography written with like understanding, artistic conviction, contagious sympathy. Seldom is biographical enthusiasm tempered by sane criticism. Pages that will be helpful and stimulating to all who are seriously concerned with music are not merely digressions to swell the volume. They are connected intimately with the career of Franck. The book is written by one who has thought deeply on problems of life and all the arts, and in raising this monument to his master Mr. d'Indy has honored himself.

SYMPHONY IN B-FLAT MAJOR, No. 5, Op. 55.

ALEXANDER GLAZOUNOFF

(Born at St. Petersburg, August 10, 1865; now living there.)

Glazounoff's fifth symphony was composed at St. Petersburg in 1895. It was published in 1896. It was performed for the first time in March, 1896, at one of the concerts of the New Russian School organized by the publisher Belaïeff in St. Petersburg. The scherzo was then repeated in response to compelling applause. The first performance of the symphony in the United States was at a concert of the Philharmonic Society of New York, Anton Seidl conductor, March 5, 1898.

The symphony, dedicated to Serge Tanéïeff,* is scored for three

* Serge Tanéïeff was born in the government Vladimir, Russia, November 25, 1856. He is now living at Moscow. He studied the pianoforte with Nicholas Rubinstein and composition with Tschaikowsky at the Moscow Conservatory, of which he was afterward for some time (1885-89) the director, and was also teacher

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flutes (one interchangeable with piccolo), two oboes, three clarinets, one bass clarinet, two bassoons, four horns, three trumpets, three trombones, one bass tuba, kettledrums, bass drum, triangle, cymbals, little bells, harp, and strings.

I. *Moderato maestoso*, B-flat, 4-4. In this introductory section the sturdy chief theme of the allegro which follows is hinted at forcibly, and it is given to clarinets, bassoons, horns, tuba, and lower strings. There is prelude. The Allegro is in 2-2 and then 3-4. The first theme, which has been likened to the Sword motive in the "Ring," is announced by bassoon and violoncellos, while clarinets sustain. It is then given to oboe and first violins, and at last is sounded by the whole orchestra. The second and suave theme is sung by flute and clarinet against wood-wind chords, with harp arpeggios and strings *pizz.* This theme is developed to a mighty fortissimo. The use of these themes is easily discernable. There is a stirring coda.

II. *Scherzo, moderato*, G minor, 2-4. After a few measures of sportive prelude the first theme is given to flutes, oboe, clarinet. The second theme, of a little more decided character, is announced by flutes, clarinets, and violins. *Pochissimo meno mosso.* The flutes have a fresh theme, which, undergoing changes and appearing in various tonalities, is expressed finally by the full orchestra.

III. *Andante*, E-flat, 6-8. The movement is in the nature of a Romance. The chief and expressive theme has been likened to the opening measures of Radamès' famous air, "Celeste Aïda." Heavy chords for the brass change the mood. There is a cantilena for violins and violoncellos. After prelude on the dominant there is a return of the leading motive.

IV. *Allegro maestoso*, B-flat, 2-2. The movement begins at once, forte, with a martial theme (full orchestra). The other important themes used in this turbulent movement are a heavy motive, announced by bassoons, tuba, and lower strings, and, *animato*, one announced

of theory in the school, a position that he still holds, or, at least, did hold a short time ago. (The Russian music schools have seen troublous times during the last year and a half, and resignations and dismissals have been frequent.) Tanéïeff made his first appearance as a pianist at Moscow in January, 1875, when he played Brahms's Concerto in D minor, and was loudly praised by critics and the general public, although the concerto was dismissed as an "unthankful" work. Tschaikowsky, as critic, wrote a glowing eulogy of the performance. It had been said, and without contradiction until the appearance of Modest Tschaikowsky's Life of his brother, that Tanéïeff was the first to play Peter's Concerto in B-flat minor in Russia. But the first performance in Russia was at St. Petersburg, November 1, 1875, when Kross was the pianist. Tanéïeff was the first to play the concerto at Moscow, November 12 of the same year, and he was the first to play Tschaikowsky's Concerto in C minor, Pianoforte Fantasia, Trio in A minor, and the posthumous Concerto in E-flat major. Tanéïeff spent some months at Paris, 1876-77. On his return he joined the faculty of the Moscow Conservatory. That Tschaikowsky admired Tanéïeff's talent, and was fond of him as a man, is shown by the correspondence published in Modest Tschaikowsky's Life. Tanéïeff has composed a symphony (played here at a Symphony Concert, November 23, 1902); an opera, "The Oresteia" (1895); a concert overture, "The Oresteia" (played here at a Symphony Concert, February 14, 1903); a cantata, "Johannes Damascenus"; a half-dozen quartets (the one in B-flat minor, Op. 4, was performed here at a Symphony Quartet concert, November 27, 1905), choruses. One of his part-songs, "Sunrise," has been sung here two or three times.



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by clarinets, bassoons, violas, violoncellos, while double-basses and kettledrums maintain a pedal-point.

Alexander Constantinovitch Glazounoff is the son of a rich bookseller of St. Petersburg, whose grandfather established the firm in 1782. Alexander was in school until his eighteenth year, and he then attended lectures at the University of St. Petersburg as a "voluntary," or, non-attached, student. He has devoted himself wholly to music. When he was nine years old, he began to take pianoforte lessons with Elenovsky, a pupil of Felix Dreyschock and a pianist of talent, and it is to him that Glazounoff owed a certain swiftness in performance, the habit of reading at sight, and the rudimentary ideas of harmony. Encouraged by his teacher, Glazounoff ventured to compose, and in 1879 Balakireff advised him to continue his general studies and at the same time ground himself in classical music. A year later Balakireff recommended him to study privately with Rimsky-Korsakoff. Glazounoff studied composition and theory with Rimsky-Korsakoff for nearly two years. Following the advice of his teacher, he decided to write a symphony. It was finished in 1881, and performed for the first time, with great success, at St. Petersburg, March 29, 1882, at one of the concerts conducted by Balakireff. Later this symphony (in E major) was reorchestrated by the composer four times, and it finally appeared as Op. 5. To the same epoch belong his first string quartet (Op. 1); the suite for piano (Op. 2); two overtures on Greek themes (Op. 3,* 6); his first serenade (Op. 7); and several compositions which were planned then, but elaborated later. In 1884 Glazounoff journeyed in foreign lands. He took part at Weimar in the festival of the Allgemeiner Deutscher Musik-Verein, when his first symphony was performed under the direction of Müller-Hartung. There he met Franz Liszt, who received him most cordially. In 1889 Glazounoff conducted (June 22) at Paris in the concerts of the Trocadéro, which were organized by the music publisher, Belaïeff, his second symphony and the symphonic poem, "Stenka Razine," written in memory of Borodin.

* This overture was performed at a concert of the Russian Musical Society, led by Anton Rubinstein the leader of the faction opposed to Balakireff and the other members of the "Cabinet."

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In 1891 the following cablegram, dated St. Petersburg, October 8, was published in the newspapers of Boston:—

“A profound sensation was created here to-day. A young woman from Moscow was arrested, charged with being a Nihilist. She confessed, and admitted that she had left a trunk at the house of a well-known composer, Glazounoff, in which was a revolutionary proclamation. The police proceeded to Glazounoff's house and found the trunk. Glazounoff protested his innocence, declaring that he was utterly ignorant of the contents of the trunk. He was nevertheless compelled to deposit as bail fifteen thousand roubles, in order to avoid arrest pending inquiries to be made in the case.”

Glazounoff suffered only temporary inconvenience. He was not imprisoned in the fortress of Saint Peter and Saint Paul, nor was he sent to Siberia; and later he wrote a cantata for the coronation of the present Tsar.

In 1897 Glazounoff visited London, and conducted his fourth symphony at a concert of the Philharmonic Society on July 1. (His fifth symphony had been produced in London at a Queen's Hall symphony concert led by Mr. H. J. Wood, January 30* of the same year, and it was performed again at a concert of the Royal College of Music, July 23 of that year, much to the disgust of certain hide-bound conservatives. Thus, a writer for the *Musical Times* said: “We have now heard M. Glazounoff's symphony twice, and we do not hesitate to protest against a work with such an ugly movement as the Finale being taught at one of our chief music schools. We confess to having twice suffered agonies in listening to this outrageous cacophony, and we are not thin-skinned. The champions of ‘nationalism’ will tell us that this is the best movement in the work, because it is the most Russian and ‘so characteristic’; they may even assure us that we do not require beauty in music. We shall continue to hold exactly opposite views. If *they* find beauty here, it must be of the kind which some people see in the abnormally developed biceps of the professionally strong

* Mrs. Newmarch, in her article “Glazounoff,” in Grove's Dictionary (revised version), gives January 28 as the date; but see “The Year's Music,” by A. C. R. Carter (London, 1898), and the *Musical Times* (London) of August, 1897.

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man. If we are wrong, if this is the coming art, and our protests avail no more than did those of previous generations against the new arts of *their* times, we shall be happy to take off our hat to M. Glazounoff with a *Morituri, te salutant*, and stoically retire to await what we shall consider the doom of the beautiful in music, even as Wotan, the god, awaited the *Götterdämmerung*.”)

In 1899 Glazounoff was appointed professor of orchestration at the St. Petersburg Conservatory. In March, 1905, he, Liadoff, and other leading teachers at this institution espoused the cause of Rimsky-Korsakoff, who was ejected from the Conservatory for his sympathy with the students in political troubles, and they resigned their positions. Some months later he resigned his directorship of the Russian Musical Society. He, Rimsky-Korsakoff, and Liadoff were the conductors of the Russian Symphony Concerts* at St. Petersburg.

Glazounoff's chief works, all published by Belaïeff, are seven symphonies; a Suite Caractéristique (Op. 9); several fantasias and symphonic poems, such as “Stenka Razine” (Op. 13), “The Forest” (Op. 19), “The Sea” (Op. 28), “The Kremlin” (Op. 30), “Spring” (Op. 34); concert overtures; “A Slav Festival” (a symphonic sketch based on the finale of a string quartet, Op. 26); five string quartets; a string quintet; two waltzes for orchestra; cantatas, pianoforte pieces, and a few songs.

He is said to find in the ballet the fullest and freest form of musical expression,—not the ballet as it is known in this country, awkward, dull, or the “labored intrepidity of indecorum,” but the grand ballet; and he has written pieces of this kind for the St. Petersburg stage: “Raymonda,” Op. 57; “Ruses d'Amour,” Op. 61; “The Seasons,” Op. 67; “The Temptation of Damis” (1900). The latest publications

* For about a dozen years the concerts have been given with pomp and ceremony in a brilliant hall and with the assistance of the Court Opera Orchestra; but the audiences have been extremely small. An enthusiastic band of two hundred or more is faithful in attendance and subscription. Many important works have been produced at these concerts, and various answers are given to the stranger that wonders at the small attendance. The programmes are confined chiefly to orchestral compositions, and, when—I quote from “A. G.’s” letter to the *Signale* (Leipsic), January 2, 1901—a new pianoforte concerto or vocal composition is introduced, “the pianist or singer is not a celebrity, but a plain, ordinary mortal.” This practice of selection is of course repugnant to the general public. “A. G.” adds that the conductors are distinguished musicians, celebrated theorists, delightful gentlemen,—everything but capable conductors; that Rimsky-Korsakoff and Glazounoff, who are acknowledged masters of instrumentation, kill their own brilliant works when they put down the pen and take up the stick. Probably the partisan spirit shown in the programmes contributes largely to the failure of the concerts, which are named “Russian,” but are only the amusement of a fraction of Russian composers, members of the “Musical Left,” or the “Young Russian School.” Rubinstein’s name never appears on these programmes, Tschaiakowsky’s name is seldom seen, and many modern Russians are neglected. Pieces by Rimsky-Korsakoff, Glazounoff, Liapunoff, Liadoff, Cui, and others are performed for the first time at these concerts, and awaken general interest; “but the public at large does not like politics or musical factions in the concert-hall, and it waits until the works are performed elsewhere.” Yet the sincerity, enthusiasm, devotion, of this band of composers and their admirers are admired throughout Russia.

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of his works as advertised are: Sonata in B-flat minor, for the piano-forte, Op. 74 (1901); Sonata in E, Op. 75; Variations for pianoforte, Op. 72; Sonata in E minor, for pianoforte, Op. 75 (1902); March on a Russian Theme, for orchestra, Op. 76; Symphony No. 7, in F, Op. 77 (1903); Ballade for orchestra, Op. 78 (1903); "Moyen Age," suite for orchestra, Op. 79 (1903); "Scène dansante," for orchestra, Op. 81; Violin Concerto, Op. 82 (1905). He has completed works left behind by Borodin—the opera, "Prince Igor," and the Third Symphony—and others; he has orchestrated works by colleagues; and with Rimsky-Korsakoff he is the editor of a new edition of Glinka's compositions.

At first Glazounoff was given to fantastic and imaginative music. His suites and tone-poems told of carnivals, funerals, the voluptuous East, the forest with wood sprites, water nymphs, and will-of-the-wisps, the ocean, the Kremlin of Moscow with all its holy and dramatic associations. "Stenka Razine" is built on three themes: the first is the melancholy song of the barge-men of the Volga; the second theme, short, savage, bizarre, typifies the hero who gives his name to the piece; and the third, a seductive melody, pictures in tones the captive Persian princess. The chant of the barge-men is that which vitalizes the orchestral piece. It is forever appearing, transformed in a thousand ways. The river is personified. It is alive, enormous. One is reminded of Gogol's description of another Russian stream: "Marvellous is this river in peaceful weather, when it rolls at ease through forests and between mountains. You look at it, and you do not know whether it moves or not, such is its majesty. You would say that it were a road of blue ice, immeasurable, endless, sinuously making its way through verdure. What a delight for the broiling sun to cool his rays in the freshness of clear water, and for the trees on the bank to admire themselves in that looking-glass, the giant that he is! There is not a river like unto this one in the world."

*
* *
*

Tschaikowsky corresponded with Glazounoff, and was fond of him. He saw him in St. Petersburg the night (November, 1893) before he was attacked with cholera. Tschaikowsky had been to the play, and had talked with the actor Varlamoff in his dressing-room. The actor described his loathing for "all those abominations" which remind one of death. Peter laughed and said: "There is plenty of time before we need reckon with this snub-nosed horror; it will not come to snatch us off just yet! I feel I shall live a long time." He then went to a restaurant with two of his nephews, and later his brother Modest,

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entering, found one or two other visitors with Peter, among them Glazounoff. "They had already had their supper, and I was afterwards told my brother had eaten macaroni and drunk, as usual, white wine and soda-water. We went home about two A.M. Peter was perfectly well and serene."

Peter wrote * to his brother Modest, September 24, 1883: "I bought Glazounoff's quartet in Kieff, and was pleasantly surprised. In spite of the imitations of Korsakoff, in spite of the tiresome way he has of contenting himself with the endless repetition of an idea instead of its development, in spite of the neglect of melody and the pursuit of all kinds of harmonic eccentricities, the composer has undeniable talent. The form is so perfect it astonishes me, and I suppose his teacher helped him in this. I recommend you to buy the quartet and play it for four hands." This work must have been the String Quartet in D, Op. 1, composed some time between Glazounoff's fifteenth and seventeenth birthdays.

Tschaikowsky wrote to Glazounoff from Berlin (February 27, 1889): "If my whole tour consisted only of concerts and rehearsals, it would be very pleasant. Unhappily, however, I am overwhelmed with invitations to dinners and suppers. . . . I much regret that the Russian papers have said nothing as to my victorious campaign. What can I do? I have no friends on the Russian press. Even if I had, I should never manage to advertise myself. My press notices abroad are curious: some find fault, others flatter; but all testify to the fact that Germans know very little about Russian music. There are exceptions, of course. In Cologne and in other towns I came across people who took great interest in Russian music, and were well acquainted with it. In most instances Borodin's E-flat Symphony is well known. Borodin seems to be a special favorite in Germany (although they only care for this symphony). Many people ask for information about you. They know you are still very young, but are amazed when I tell them you were only fifteen when you wrote your Symphony in E-flat, which has become very well known since its performance at the Festival. Klind-

* The translations into English of these excerpts from Tschaikowsky's correspondence are by Mrs. Rosa Newmarch.

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worth intends to produce a Russian work at his concert in Berlin. I recommended him Rimsky-Korsakoff's 'Capriccio Espagnol' and your 'Stenka Razine.'" But this first symphony was in E major, not in E-flat major. The latter, No. 4, was not composed until 1893. Is the mistake Modest's or the translator's?

Early in 1890 Tschaikowsky was sojourning in Florence. He wrote this extremely interesting letter to Glazounoff: "Your kind letter touched me very much. Just now I am sadly in need of friendly sympathy and intercourse with people who are intimate and dear. I am passing through a very enigmatical stage on my road to the grave. Something strange, which I cannot understand, is going on within me. A kind of life-weariness has come over me. Sometimes I feel an insane anguish, but not that kind of anguish which is the herald of a new tide of love for life, rather something hopeless, final, and—like every finale—a little commonplace. Simultaneously a passionate desire to create. The devil knows what it is! In fact, sometimes I feel my song is sung, and then, again, an unconquerable impulse, either to give it fresh life or to start a new song. . . . As I have said, I do not know what has come to me. For instance, there was a time when I loved Italy and Florence. Now I have to make a great effort to emerge from my shell. When I do go out, I feel no pleasure whatever, either in the blue sky of Italy, in the sun that shines from it, in the architectural beauties I see around me, or in the teeming life of the streets. Formerly all this enchanted me, and quickened my imagination. Perhaps my trouble actually lies in those fifty years to which I shall attain two months hence, and my imagination will no longer take color from its surroundings?

"But enough of this! I am working hard. Whether what I am doing is really good is a question to which only posterity can give the answer.

"I feel the greatest sympathy for your misgivings as to the failure of your 'Oriental Fantasia.*' There is nothing more painful than such doubts. But all evil has its good side. You say your friends did not approve of the work, but did not express their disapproval at the right time,—at a moment when you could agree with them. It was wrong of them to oppose the enthusiasm of the author for his work before it had had time to cool. But it is better that they had the courage to speak frankly, instead of giving you that meaningless, perfunctory praise some friends consider it their duty to bestow, to which we listen, and which we accept, because we are only too glad to believe. You are strong enough to guard your feelings as composer in those moments when people tell you the truth. . . . I too, dear Alexander Constantinovitch, have sometimes wished to be quite frank with you about your work. I am a great admirer of your gifts. I value the earnestness of your aims and your artistic sense of honor. And yet

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I often think about you. I feel that, as an older friend who loves you, I ought to warn you against certain exclusive tendencies and a kind of one-sidedness. Yet how to tell you this I do not quite know. In many respects you are a riddle to me. You have genius, but something prevents you from broadening out and penetrating the depths. . . . In short, during the winter you may expect a letter from me, in which I will talk to you after due reflection. If I fail to say anything apposite, it will be a proof of my incapacity, not the result of any lack of affection and sympathy for you."

**

Mrs. Newmarch, in her article to which reference has already been made, has this to say about Glazounoff:—

"Glazounoff's activity has been chiefly exercised in the sphere of instrumental music. Unlike so many of his compatriots, he has never been attracted to opera, nor is he a prolific composer of songs. Although partly a disciple of the New Russian School, he is separated from Balakireff, Rimsky-Korsakoff, and Moussorgsky by his preference for classical forms in music. From the outset of his career he shows a mastery of technical means such as we are accustomed to associate only with full maturity. Perhaps on account of this facility some of his earlier works suffer from over-elaboration and a redundancy of accessory ideas. But the tendency of his later compositions is almost always toward greater simplicity and clearness of expression. Glazounoff's music is melodious, although his melody is not remarkable for richness or variety. It is usually most characteristic in moods of restrained melancholy. His harmony is far more distinctive and original and frequently full of picturesque suggestion. As a master of orchestration, he stands, with Rimsky-Korsakoff, at the head of a school pre-eminently distinguished in this respect. Although Glazounoff has made some essays in the sphere of programme music in the symphonic poems, 'Stenka Razine,' 'The Forest,' and 'The Kremlin,'—and more recently in the suite, 'Aus dem Mittelalter,'—yet his tendency is mainly toward classical forms. At the same time, even when bearing no programme, much of his music is remarkable for a certain descriptive quality. The last to join the circle of Balakireff, he came at a time when solidarity of opinion was no longer essential to the very existence of the New Russian School. It was natural that, more than its earlier members, he should pass under other and cosmopolitan influences. The various phases of his enthusiasm for Western composers are clearly traceable in his works. In one respect Glazounoff is unique, since he is the only Russian composer of note who has been seriously dominated by Brahms. But, although he has ranged himself with the German master on the side of pure musical form, a very

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cursory examination of their respective works suffices to show how much less 'abstract' is the music of the Russian composer than that of Brahms. Even while moving within the limits of conventional form, Glazounoff's music is constantly suggesting to the imagination some echo from the world of actuality. It is in this delicate and veiled realism—which in theory he seems to repudiate—that he shows himself linked with the spirit of his age and his country. The strongest manifestation of his modern and national feeling is displayed in the energetic and highly-colored music of the ballet 'Raymonda.' Comparing this work with Tschaikowsky's ballet, 'The Sleeping Beauty' it has been said that while in the latter each dance resembles an elegant statuette, 'bizarre, graceful, and delicate,' the former shows us 'colossal groups cast in bronze,'—life viewed at moments of supreme tension and violent movement, caught and fixed irrevocably in gleaming metal. It proves that this Russian idealist has moods of affinity with the realism and oriental splendor of Rimsky-Korsakoff and Borodin. The ballet 'Raymonda' and its musical antithesis, the Sixth Symphony, with its wonderful contrapuntal finale, are probably the most popular of Glazounoff's works.

"Apart from his art, Glazounoff's life has been uneventful. Few composers have made their début under more favorable auspices, or have won appreciation so rapidly. Nor has he ever experienced the sting of neglect or the inconvenience of poverty."

Mrs. Newmarch also tells us that Glazounoff is endowed with a phenomenal musical memory. He himself has said: "At home we had a great deal of music, and everything we played remained firmly in my memory, so that, awakening in the night, I could reconstruct, even to the smallest details, all I had heard earlier in the evening." "His most remarkable feat in this way," adds Mrs. Newmarch, "was the complete reconstruction of the overture to Borodin's opera, 'Prince Igor.'"

* * *

The name of Belaïeff, the publisher, must necessarily be associated with that of Glazounoff. Belaïeff, who had gained a great fortune as a merchant in grain, offered to publish at his own cost the compositions of Glazounoff, his intimate friend. The young musician accepted the proposition, but he insisted on introducing the Mæcenas to his colleagues. Thus the hypo-modern Russians found a publisher, and one that delights in handsome editions. Furthermore, Belaïeff gave at his own expense, in St. Petersburg, concerts devoted exclusively to the works of the younger school, and it was he that in 1889 organized and paid all the cost of the concerts of Russian music at the Trocadéro, Paris. As Bruneau said: "Nothing can discourage him, neither the indifference of the crowd, nor the hate of rivals, nor the enmity of fools, nor the inability to understand, the inability on which one stumbles and is hurt every time one tries to go out of beaten paths. I am happy to salute here this brave man, who is probably without an imitator." Mitrofan Petrowitsch Belaïeff, born at St. Petersburg, February 22, 1836, died there January 10, 1904. He founded his publishing-house in 1885; in the same year the Russian Symphony Concerts; and in 1891 the Russian Chamber Music Evenings. His firm was changed by his will into a fund directed by Glazounoff, Liadoff, and Rimsky-Korsakoff.

* * *

These works of Glazounoff have been performed in Boston: Symphony Orchestra: "Poème Lyrique," October 16, 1897; Symphony No. 6, October 21, 1899, January 5, 1901; Suite from the ballet "Raymonda," January 25, 1902; Ouverture Solennelle, Op. 73, February 15, 1902; Symphony No. 4, in E-flat, October 24, 1903, January 2, 1904 (by request); Carnival Overture, April 9, 1904; "The Kremlin," symphonic picture in three parts, January 27, 1906.

The symphonic poem, "Stenka Razine," was performed at a Chickering Production Concert, Mr. Lang conductor, March 23, 1904.

The Nocturne from the suite "Chopiniana" was played at a "Pop" Concert, under the direction of Mr. Max Zach, May 19, 1897; the Polonaise from the same suite was played at a "Pop" Concert, under Mr. Zach's direction, May 28, 1897.

String Quintet in A major, Op. 39 (Boston Symphony Quartet), January 2, 1905.

Five novelettes for string quartet, Op. 15 (Adamowski Quartet), November 23, 1898 (Nos. 3 and 2, December 22, 1903); Boston Symphony Quartet (October 30, 1905).

Mr. Šiloti played the pianoforte étude, "The Night," Op. 31, No. 3, February 12 and March 12, 1898, and the Prelude, Op. 25, No. 1, February 14, 1898. Mr. Gabrilowitsch played the first pianoforte sonata, Op. 74, November 17, 1906. Mr. Félix Fox played the first movement of the second pianoforte sonata, Op. 75, November 20, 1906.

This list is probably not complete.

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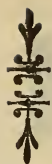
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This overture was produced at the Elgar Festival at Covent Garden Theatre, London, March 16, 1904, the third day of the festival. The composer conducted the overture. The programme was as follows,—Part I.: "Froissart" Overture; Selection from "Caractacus" (Mme. Suzanne Adams, Mr. Lloyd Chandos, Mr. Charles Clark); Variations on an Original Theme. Part II.: New Overture, "In the South"; "Sea Pictures," sung by Mme. Clara Butt; Overture, "Cockaigne"; Military Marches, "Pomp and Circumstance."

The first performance in the United States was by the Chicago Orchestra at Chicago, Theodore Thomas conductor, November 5, 1904. The overture was played in New York by the New York Symphony Orchestra, November 6, 1904.

The overture was performed in Boston at a concert of the Boston Symphony Orchestra, December 30, 1905.

The overture, as we are told, "was conceived on a glorious spring day in the Valley of Andora," and it is meant "to suggest the Joy of Living in a balmy climate, under sunny skies, and amid surroundings in which the beauties of nature vie in interest with the remains and recollections of the great past of an enchanting country." This inscription is on the last page of the manuscript score: "Alassio, Moglio, Malvern, 1904. Dedicated to L. F. Schuster"; also these lines from Byron's "Childe Harold's Pilgrimage" (Canto IV., xxv., xxvi.):—

" . . . a land
Which *was* the mightiest in its old command,
And *is* the loveliest, . . .
Wherein were cast . . .
. . . the men of Rome!

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Mr. A. A. Jaeger is the author of a long and detailed analysis of the overture. We quote from this as follows, for the analysis is said to have the sanction of the composer:—

“After two introductory bars the first subject (or rather the first of a series of themes, all in E-flat, forming together the first subject, as it were) is announced by clarinets, horns, violas, and 'cellos, to the accompaniment of joyously whirring string tremolandos and chords for harps and wood-wind. Vivace, E-flat, 3-4. It is constructed sequentially of a lusty, spontaneously conceived open-air phrase of six notes. This may be said to form the motto of a work which is altogether as healthy a piece of open-air music as modern art can show.” Tributary motives and developments follow. “After a brilliant presentation of the whole of the first subject by the full orchestra (except harps) a descending quaver scale-passage, strongly accentuated off the beat, so as to anticipate a change of rhythm, plunges headlong into a broad and very richly scored passage. It is of an exulting character, as if the composer were in a mood to sing *his* version of ‘Be embraced in love, ye millions.’ We imagine him in the happiest, serenest frame of mind, at peace with himself and all mankind, and satisfied with life and the best of all possible worlds. Note the way in which the trombones, ‘*f* ma dolce e con gran espressione,’ creep up by semitones through a whole octave, and how immediately afterwards the passage is treated in double counterpoint.



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That is to say, the same chromatic ascent of the scale of E-flat is made by flutes, clarinets, and strings (in three octaves), while the descending upper part is assigned to oboes, English horn, horns, 'cellos, and harps, but with this difference, that the melody is slightly varied by the substitution of a brighter rhythm for the even dotted crotchets. Meanwhile, between this nobly sustained flow of deep sentiment we hear the three trumpets in unison *fff*, and later on the trombones, etc., give expression to a healthy *joie de vivre* by jubilant blasts of the motto phrase. . . .

“Gradually a calmer mood comes over the music, and we reach an episode in C minor. The strings are muted, and wood-wind (clarinet and English horn) and violins are heard in a little dialogue which seems to have been suggested by ‘a shepherd with his flock and his home-made music.’ . . . The cretic* rhythm is again characteristically prominent. As the music dies away in softest *ppp*, the drums and double-basses sound persistently three crotchet C’s to the bar, and continue to do so for some time, even after the long-delayed second subject proper of the overture has commenced in 2-4 time, and, unexpectedly, in the key of F.

“So far the thematic material has been largely constructed of short sequences. The new subject, on the other hand, is a long-drawn, finely-curved melody of shapely form. . . . Tinged with a sweet sadness, it

* Cretic: a metrical foot consisting of one short syllable between two long. See Rowbotham’s “History of Music,” vol. ii. pp. 192 *seq.* (London, 1886), for a description of Cretan dances and metres. “And it is to Crete we must go if we would see the dancers, for already in Homer’s time the Cretans were the dancers of the world. . . . But what is the Cretic foot *par excellence*, that shall stand out amid this galaxy of feet, as Betelgeuze in the constellation of Orion? And it was also called *παῖον*, or the ‘striking foot.’ because it differed from the dactyl in this, that the last step was struck almost as heavily as the first, and dwelt on as long, and it differed from the dactyl as our Varsoviana does from the waltz, but there it was at the end of each foot. And it speaks of dainty treading and delicate keeping of time, for it is in 5 time, which is a time hard to hit.” See also the word “amphimacer” as explained by Coleridge:—

“First and last being long, middle short, Amphimacer
Strikes his thundering hoofs like a proud, high-bred racer.”—Ed.

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doubtless meant to suggest the feeling of melancholy which is generally co-existent with the state of happiness resulting from communion with nature, a melancholy which in this case, however, may be supposed to have been produced by contemplating the contrast (shown nowhere more strikingly than in Italy) between the eternal rejuvenescence of nature and the instability of man's greatest and proudest achievements. The melody is announced by first violins, tutti, and one each solo viola and 'cello. It is immediately repeated in the higher octave. . . . A melody in the same gentle mood follows, and is heard several times on the tonic pedal F. . .

"The working-out section commences with the episodical matter, with which is presented a passionately ascending sequence, as if the composer were rousing himself from a deep reverie." Trumpets call and the music grows more and more animated. "We reach a second very important episode, *grandioso*, in which the composer has aimed to 'paint the relentless and domineering *onward* force of the ancient day, and give a sound picture of the strife and wars of a later time.' First we have this bold and stately phrase, very weightily scored for the full orchestra, except flutes. It is followed by another forceful passage, in which clashing discords are constructed downwards, to resolve at every eighth bar. Soon the music grows even more emphatic through the cretic rhythm. With almost cruel insistence the composer covers page after page with this discordant and stridently orchestrated, but powerfully suggestive, music. It is as if countless Roman cohorts sounded their battle-calls from all the corners of the earth. . . . It is a wild scene which the composer unfolds before us; one of turbulent strife, in which many a slashing blow and counter-blow are dealt in furious hand-to-hand fight. Now and again we hear the motto phrase rattled out *ff*, and the Roman motif (*grandioso*) seems to exhort the warriors to

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Translation by DR. TH. BAKER

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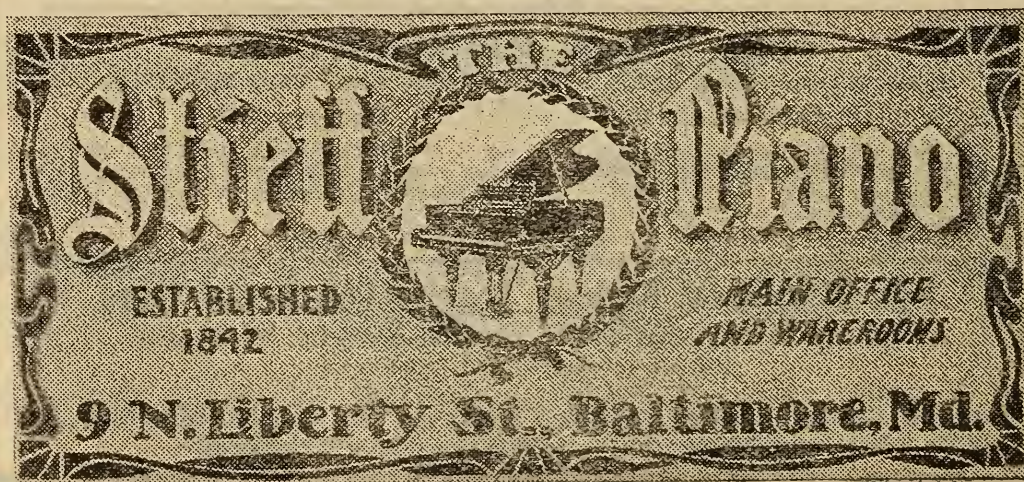
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carry their eagles victorious through the fray, that *Senatus populusque Romanus* may know how Roman legions did their duty. Gradually the clamor subsides, and, with a high G brightly sounded on the glockenspiel, we are back in the light of the present day.

“A curious passage seems to suggest the gradual awakening from the dream, the bright sunshine breaking through the dust of battle beheld in a poet’s vision of a soul-stirring past: chords of C major, played on the first beat of every alternate bar, are several times followed by five descending quavers, B major chords, for muted violins and violas, while C major is strongly suggested throughout by the fifth, C-G, sustained as a double pedal by ‘cellos. Thus the music finally glides into unmistakable C major, to reach yet another episode.” A solo viola plays a melody below an accompaniment for the first violins, *divisi in tre*, four solo second violins, and harps,—“the lonely shepherd’s plaintive song, floating towards the serene azure of the Italian sky. A repetition of the song in E is commenced by the first horn and continued by the violins and violas, throughout in the softest *pp*.” Snatches of other themes are heard, and the mood is sustained “until the solo viola, unaccompanied, pauses on a long-sustained G without finishing its melody.” This is the signal for the recapitulation, which begins with the first theme *pp*, “but soon proceeds in the exuberant spirit of the exposition.”

There are new modifications and developments. The coda begins allegro molto, but piano, with the rhythmically changed motto phrase, “which is tossed about with ever-increasing animation from instrument to instrument.” The theme *nobilmente*—“Be embraced in love, ye millions”—is presented with pomp and gorgeousness of orchestration. The motto phrase, vociferated by the brass, is combined with this theme. The overture is brought to the end in the key of E-flat with the phrase “which has stood throughout for the brave motto of Sunshine, Open Air, and Cheery Optimism.”



The overture is scored for three flutes (one interchangeable with piccolo), two oboes, one English horn, two clarinets, bass clarinet, two bassoons, one double-bassoon, four horns, three trumpets, three trombones, one bass tuba, a set of three kettledrums, bass drum, snare-drum, cymbals, triangle, glockenspiel, harp, and strings.

* * *

The original programme of the Elgar Festival, we are told, gave hints as to the origin of certain episodes in the overture. Thus there was a quotation from Tennyson's "Daisy." "A ruined fort, we are informed in the programme," wrote Mr. Vernon Blackburn, "recalled the 'drums and tramlings' of a later time; the quotation is not exactly apt, for Sir Thomas Browne in his 'Urn Burial' dwells in this

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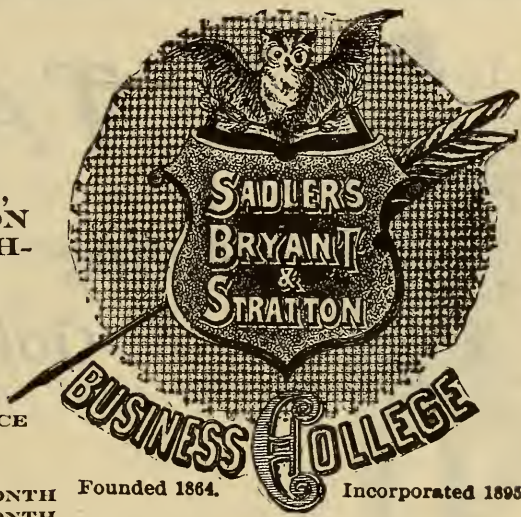
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magnificent phrase upon the 'drums and tramlings of three conquests.'* Elgar, however, sufficiently realizes the magnificence of Cæsar's genius, apart from any pedagogic pedantry."

The *Musical Times* of April, 1904, speaking of the solo viola melody, played at the festival by Mr. Speelman, said: "We may here correct an error into which Dr. Elgar's fondness for a joke has led the writers of the excellent analyses for the third concert programme, Messrs. Percy Pitt and Alfred Kalisch. Their statement that 'the tune is founded on a *canto popolare*, and that the composer does not know who wrote it,' is misleading. The tune is Dr. Elgar's own."

SCENA, "SWEET BIRD THAT SHUN'ST THE NOISE OF FOLLY," FROM
"L' ALLEGRO, IL PENSEROSO,† ED IL MODERATO."

GEORGE FRIDERIC HANDEL

(Born at Halle, February 23, 1685; died at London, April 14, 1759.)

Handel wrote his cantata, "L' Allegro, il Penseroso, ed il Moderato," in 1740. He began it January 19 and finished it February 9. The

* The fifth chapter of Sir Thomas Browne's "Urn Burial" begins: "Now since these dead bones have already out-lasted the living ones of Methuselah, and in a yard under ground, and thin walls of clay, out-worn all the strong and specious buildings above it; and quietly rested under the drums and tramlings of three conquests: what prince can promise such diuturnity unto his relicks, or might not gladly say,

"'Sic ego componi versus in ossa velim'?"—Ed.

† So it is with Milton, Jennens, and Handel; yet there are modern and scrupulous editors who substitute "Il Pensieroso."

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winter was one of the coldest known in England. The Thames was frozen; and a fair was held for three weeks on the ice, and an ox was roasted whole. Musical and dramatic performances were suspended during January.

The first performance of the cantata was on February 27, 1740, at the Lincoln Inn Fields Theatre, in London. The cantata was repeated four times that season.

The London *Daily Post* of February 27, 1740, announced: "Never performed before—at the Royal Theatre, Lincoln's Inn Fields, this day will be performed 'L' Allegro,' etc., with two new concertos for several instruments, and a new concerto on the organ. Boxes, half a guinea; pit, 5s.; first gallery, 3s.; upper gallery, 2s. Pit and gallery opened at four, and boxes at five." A new concerto for several instruments was played at the beginning of the first part, another at the beginning of the second part, and the new organ concerto at the beginning of the third part. Walsh published a collection of songs from the cantata, March 15, 1740, a second on May 7 of that year, and on May 13, 1740, the two collections were published as one.

The text of the scena (No. 13 of the cantata), which is in "Il Penseroso," is as follows:—

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Sweet bird that shun'st the noise of folly,
Most musical, most melancholy!
Thee, chantress, oft the woods among
I woo to hear thy even-song.
Or, missing thee, I walk unseen
On the dry, smooth-shaven green,
To behold the wand'ring moon,
Riding near her highest noon.

The scena, Andante, in D major (4-4 time), is in the old aria form, with second part, Larghetto, in D minor (3-4 time), and Da capo.

Milton's "L' Allegro" and "Il Penseroso" were used for the text, but Charles Jennens did not hesitate to add a third part, "Il Moderato," to serve as an arbiter between the two disputants. "Il Penseroso" was represented by soprano and contralto; "L' Allegro" by tenor, bass, and child's voice; "Il Moderato" by the bass, and by soprano and tenor in duet. Handel afterward made numerous changes.

The rich and respectable Jennens was pleased with his own poem, and he wrote Handel that it was very much admired. He was a singular person. In his youth his servants, equipages, and table won for him the name of "Solyman the Magnificent." He would go in a four-horse carriage, with four lackeys, to the printer to correct his proofs, and, "when he arrived at the passage, he descended from the coach, and was preceded by a servant, whose business it was to clear

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away the oyster shells or any other obstacle that might impede his progress."

He succeeded to the estate of Gopsell in 1747,—his ancestors had been in trade at Birmingham,—and he built a fine mansion. It is said that he spent eighty thousand pounds in laying out the grounds: "the fine chapel"—according to Nichols's "Leicestershire"—"is most elegantly pewed and wainscoted with cedar, and an eagle of burnished gold supports the desk which holds the books." In the grounds he raised an Ionic temple to the memory of Holdsworth, Latin poet and classical scholar. Jennens compiled for Handel the librettos of "Saul" and "Belshazzar," as well as the text of "The Messiah." In the latter part of his life he issued tinkered versions of Shakespeare's plays. Born in 1700, Jennens died unmarried in 1773. He had the air of a round-faced, honest tradesman. They used to laugh at him for his literary pretensions, but he was a benevolent man, generous to the arts, and he was the enthusiastic admirer and stanch friend of Handel.

* * *

The original orchestral parts to this scena are flute solo, first and second violins in unison, violas, and continuo. Robert Franz added parts for two clarinets, two bassoons, and one horn.

RECITATIVE AND ARIA, "AH, FORS' È LUI," FROM "LA TRAVIATA,"
ACT I., SCENE 6 GIUSEPPE VERDI

(Born at Roncole, near Busseto, Italy, October 10, 1813; died at Milan,
January 27, 1901.)

Violetta is alone in her house in Paris. Alfred Germont has declared his love for her, and left her. Andantino, F minor, F major, 3-8. Allegro brillante, A-flat, 6-8.

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È strano! in core scolpiti ho quegli accenti! Saria per me sventura un serio amore? Che risolvi, o turbata anima mia? Null' uomo ancora t' accendeva. Oh gioja ch' io non conobbi, esser amata amando! E sdegnarla poss' io per l' aride follie del viver mio?

Ah, fors' è lui che l' anima
Solinga ne' tumulti,
Gode a sovente pingere
De' suoi colori occulti.
Lui, che modesto e vigile
All' egre soglie ascese,
E nuova febbre accese,
Destandomi all' amor!

A quell' amor, ch' è palpito
Dell' universo intero,
Misterioso, altero,
Croce e delizia al cor!

A me, fanciulla, un candido
E trepido desire,
Quest' effigiò dolcissimo
Signor dell' avvenire.
Quando ne' cieli il raggio
Di sua beltà vedea,
E tutta me pascea
Di quel divino error.

Sentia che amore è il palpito
Dell' universo intero,
Misterioso, altero,
Croce e delizia al cor!

Follie! Delirio vano è questo! Povera donna, sola, abbandonata in questo popoloso deserto che appellano Parigi, che spero or più? Che far degg' io? gioire? Di voluttà ne' vortici, de voluttà perir!

Sempre libera degg' io
Folleggiare di gioja in gioja,
Vo' che scorra il viver mio pei
Sentieri del piacer.
Nasca il giorno, o il giorno muoja,
Sempre lieta ne' ritrovivi,
A dilette sempre nuovi
Dee volare il mio pensier.

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How wondrous! His words deep within my heart are sculptur'd! And would it bring me sorrow to love sincerely? O my heart, why so sorely art thou troubled? No love of mortal yet hath mov'd thee. O rapture I never knew of, to love a heart devoted! Shall I dare to disdain it and choose the empty follies that now surround me?

Ah, was it him my heart foretold,
When in the throng of pleasure
Oft have I joy'd to shadow forth
One whom alone I'd treasure?
He, who with watchful tenderness
Guarded my waning powers,
Strewing my way with flowers,
Waking my heart to love!

Ah! now I feel
That 'tis love and love alone,
Sole breath of all in life universal,
Mysterious power, guiding the fate of mortals,
Sorrow and sweetness of this poor earth.

Fondly within my heart enshrin'd
I have that image hidden.
Now, with the sov'reign pow'r of love,
It doth arise unbidden,
And o'er my heav'n of promise
Beckons my soul to gladness;
Oh, if the dream be madness,
Life hath no longer worth.

Ah, no, I feel
That 'tis love and love alone,
Sole breath of all in life universal,
Mysterious power, guiding the fate of mortals,
Sorrow and sweetness of this poor earth.

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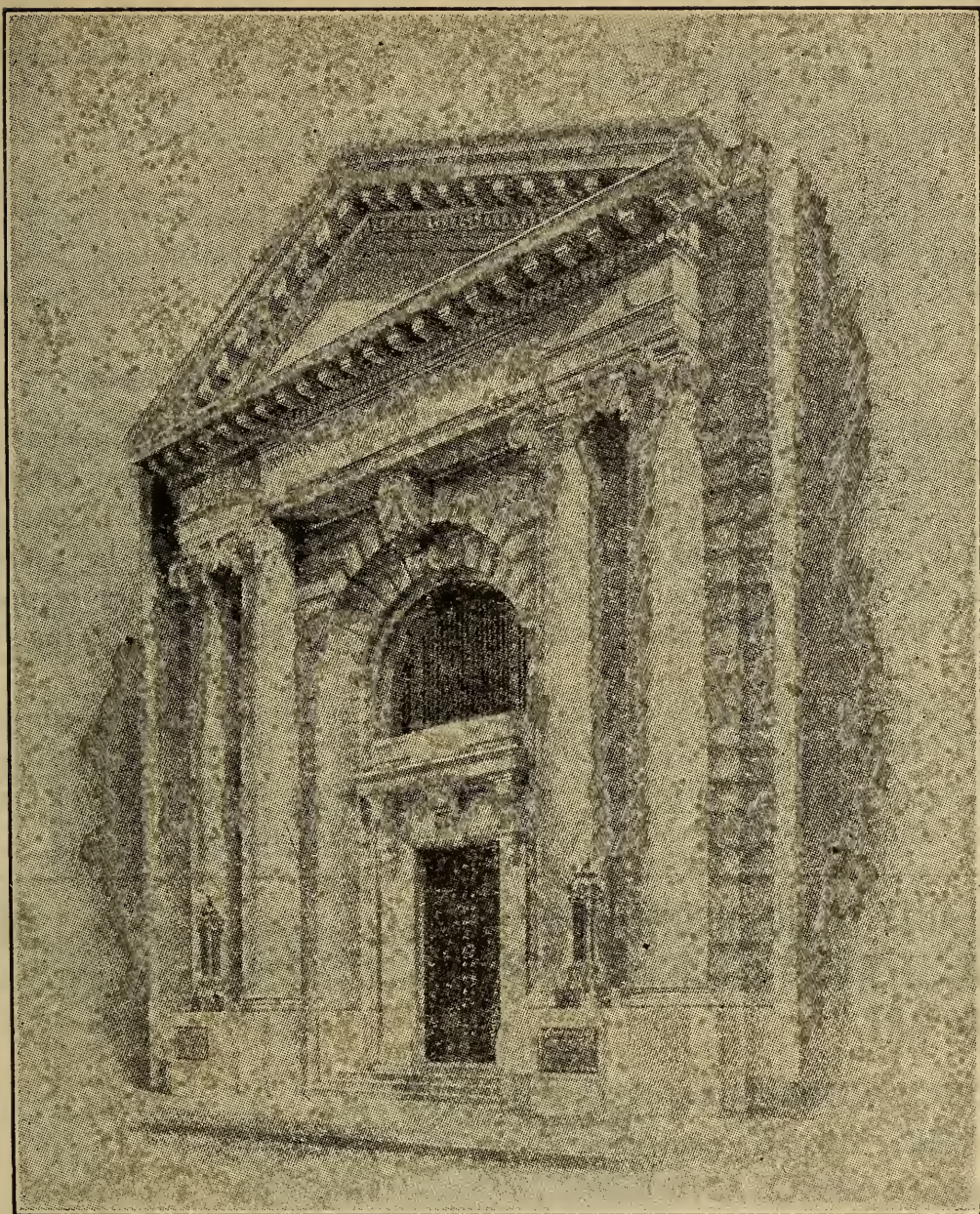
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What folly! For me there's no returning! Ah, I am helpless, lonely, without a friend; for me this thronging city doth seem as a vast and empty desert. What can I hope? Where can I turn me? To pleasure! In every fierce and wild delight I'll steep my sense and die. O joy I'll die!

I'll fulfil the round of pleasure,
Joying, toying from flower to flower;
I will drain a brimming measure
From the cup of rosy joy.

Never weary, each dawning morrow
Flies to bear me some new rapture,
Ever fresh delights I'll borrow,
I will banish all annoy.

—Englished by Natalia Macfarren.

Verdi, sojourning in Paris, saw the play, "La Dame aux Camélias," by Alexandre Dumas the younger. (The drama was produced February 2, 1852, at the Vaudeville Theatre, with Mme. Doche and Charles Fechter as the two chief actors.) On his return to Italy he asked Francesco Piave to come to him. He told him of the deep impression made by the drama, and asked him to base a libretto on Dumas's play.

"La Traviata," a lyric drama in three acts, composed simultaneously with "Il Trovatore," was produced at Venice at the Fenice Theatre, March 6, 1853. ("Rigoletto" was produced at Venice, March 11, 1851, and "Il Trovatore" at Rome, January 19, 1853.)

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Several reasons have been given for the failure of the first performance: the soprano was fat and unwieldy; the tenor had such a cold that he could scarcely be heard; the baritone was dissatisfied with his part; the costumes, which were of the contemporaneous fashion, gave no pleasure to the audience, etc.

The costumes were afterwards changed to those of Louis XIII., but when the opera was revived at the Opéra-Comique, Paris, February 12, 1903, there was a return to those of 1852, and several singers made themselves up to resemble Napoleon III., the Duc de Morny, Rouher, and other personages of the court of the Tuileries. In certain cities of Italy to-day and at the Manhattan Opera House, New York, the costumes of 1852 are worn.

"La Traviata" was performed in Boston for the first time at the Boston Theatre, June 8, 1857. The chief singers were Mme. Gazzaniga, Brignoli, and Amodio. Max Maretzek was the conductor. The prices of admission were as follows: "First tier of boxes, parquette, and bal-

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Mme. Melba has appeared in Boston as Violetta, February 26, March 9, 1898, and February 2, 1899.

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whose reputation or whose general vocal quality is sufficient to float a song into notoriety and into what is known as a popular success. Thus is the ballad made to live its little life. If by such means it proves to be popular, it promptly enters into a somewhat comprehensive and not very exclusive category of popular concert songs, and lives for a fixed duration of time, until the day comes, in fact, when it is declared to be old-fashioned and therewith "impossible." Such is the history of the modern ballad.

The modern ballad, however, can scarcely be described as the ideal song; it is not, to speak accurately, a song at all: it is a commercial article turned out by machine as inevitably as any *cliché* is repeated a thousand times. Nor should we describe the operatic song, however exquisite in its place, as the ideal song, the composition made for its own dear small sake and for that alone. The best operatic song has naturally its place in the drama of which it forms part, and to extract it from its context has much the same effect as to select a "gem" from Shakespeare for special recitation. This remark applies to such a composition as "Dans les défiles des Montagnes" no more than to such heavenly inspirations as "La ci darem" or "Batti, batti": any one with half an eye could see that the mere continuation of this last song, "O mio Masetto," is sufficient to confine it, for its strict effect, to the opera itself.

We have to confine ourselves, in the consideration of the best kind of song, to the song composed to the special inspiration of special words. And here, indeed, we are very content to sympathize with Wagner's ingenious fancy concerning dramatic literature and to apply it to the art of song literature. Wagner's fancy—for fancy it surely was—was to develop harmony to the mere words of drama; each sentiment, as it was expressed, seemed in his idea to possess a secret foundation of

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harmonious possibility, of which the musical composer, the artist-musician, divined the privacy, so that by combining the orchestral development with the book, he was enabled to compose the true, the essential drama, which this ingenious master christened music-drama.

Such, in Wagner's idea, was the real drama of the future, a form of theory with which we have no present concern. Nevertheless, it has a connection with the true art of song which it would be quite ridiculous to ignore. The literature of the song, as it seems to us, should be its primal element. It is the literature that should suggest the appropriate emotion. It is undeniable that, even as in Wagner's theoretic drama, a long and intimate acquaintance with a piece of exquisite literature does, in the brain of the musician, gradually engender inevitable accompanying musical forms. The emotion which rises like a perfume from the sweetly-worded thought spreads through the mind and gives birth to music. This is the true, the ideal song. Let us examine the manner of its development.

It is, of course, to be within a small compass, this selection from literature which is to form the basis of the musical thought; moreover, this phrase, the musical thought, precisely exemplifies that which a song ought to be. The literature of the perfect song should express, for the most part, a single and prominent thought, embroidered by imagery and fanciful illustration. This central thought is thus expressed by one central musical ideal, round which the harmonious after-thoughts are ranged by way of beautiful illustration.

A perfect sonnet, for example, or a tiny poem with one idea running through its lines, should go to form the perfect song. The perfect sonnet is, of course, written to express perfectly one exquisite idea. It has a heart, a central value. The musician brooding over its unique, its single splendour, presently fashions a counterpart out of its inspira-

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tion in his own art, and the two blend together to make, in poor Robert Montgomery's phrase, an "harmonious whole." The central phrase should recur in and out with elegant and admissible intrusion; it should bear upon its wings the chief idea of the poem, and its lovely courtiers should in some minor way represent the phrases that attend to make its own beauty more beautiful.

Has such a song, with so exacting a requirement, ever been composed? Seldom, let us allow; but there are examples to show that it can be done. Schumann did it when he composed his inimitable "Frühlingsnacht," and perhaps half a dozen others of his songs; he was, after all, the finest song-writer of our century. Schubert also achieved the same (but not so often) in, for example, his "Who is Sylvia?" which, to our mind, surpasses his "Erl King," his "Wanderer," his "Serenade," and other "favourites," which do not equal it, however, in real musical value. We have before this dwelt upon the best song-writers of the time, Gounod and many another. For the present we have been considering the ideal song. It may be a difficult ideal to reach, but it is worth reaching; it has been attained, and, if the musician should arise who is willing to attend solely to this ideal, there is room yet for a new and a great reputation.

THE SINGER.

BY HILAIRE BELLOC.

(From the *Tablet*, London.)

The other day as I was taking my pleasure along a river called "The River of Gold," from which one can faintly see the enormous mountains which shut off Spain from Europe, as I walked, I say, along the Maille, or ordered and planted quay of the town, I heard, a long way off, a man singing. His singing was of that very deep and vibrating kind which Gascons take for natural singing, and which makes one

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think of hollow metal and of well-tuned bells, for it sounds through the air in waves. The further it is, the more it booms, and it occupies the whole place in which it rises. There is no other singing like it in the world. He was too far off for any words to be heard, and I confess I was too occupied in listening to the sound of the music to turn round at first and notice who it was that sang; but as he gradually approached between the houses towards the river upon that happy summer morning, I left the sight of the houses, and myself sauntered nearer to him to learn more about him and his song.

I saw a man of fifty or thereabouts, not a mountaineer, but a man of the plains—tall and square, large and full of travel. His face was brown like chestnut wood, his eyes were grey but ardent; his brows were fierce, strong, and of the color of shining metal, half way between iron and silver. He bore himself as though he were still well able to wrestle with younger men at fairs, and his step, though extremely slow (for he was intent upon his song), was determined as it was deliberate. I came yet nearer and saw that he carried a few pots and pans and also a kind of kit in a bag; in his right hand was a long and polished staff of ashwood, shod with iron; and still as he went he sang. The song now rose nearer me and more loud, and at last I could distinguish the words, which were, in English, these:

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"Men that cook in copper know well how difficult is the cleaning of copper. All cooking is a double labor unless the copper is properly tinned."

This couplet rhymed well in the tongue he used, which was not Languedoc nor even Béarnais, but ordinary French of the North, well chosen, rhythmical and sure. When he had sung this couplet once, glancing, as he sang it, nobly upwards to the left and the right at the people in their houses, he paused a little, set down his kit and his pots and his pans, and leant upon his stick to rest. A man in white clothes with a white square cap on his head ran out of a neighboring door and gave him a saucepan, which he accepted with a solemn salute, and then, as though invigorated by such good fortune, he lifted his burdens again and made a dignified progress of some few steps forward, nearer to the place in which I stood. He halted again and resumed his song.

It had a quality in it which savored at once of the pathetic and of the steadfast: its few notes recalled to me those classical themes which conceal something of dreadful fate and of necessity, but are yet instinct with dignity and with the majestic purpose of the human will, and Athens would have envied such a song. The words were these:

"All kinds of game, IZARD, Quails, and Wild Pigeon, are best roasted upon a spit; but what spit is so clean and fresh as a spit that has been newly tinned?"

When he had sung this verse by way of challenge to the world, he

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halted once more and mopped his face with a great handkerchief, waiting, perhaps, for a spit to be brought; but none came. The spits of the town were new, and though the people loved his singing, yet they were of too active and sensible a kind to waste pence for nothing. When he saw that spits were not forthcoming he lifted up his kit again and changed his subject just by so much as might attract another sort of need. He sang—but now more violently, and as though with a worthy protest:

Le lièvre et le lapin,
Quand c'est bien cuit, ça fait du bien.

That is, ‘Hare and rabbit, properly cooked, do one great good,’ and then added after the necessary pause and with a gesture half of offering and half of disdain: “But who can call them well cooked if the tinning of the pot has been neglected?” And into this last phrase he added notes which hinted of sadness and of disillusion. It was very fine.

As he was now quite near me and ready, through the slackness of trade, to enter into a conversation, I came quite close and said to him, “I wish you good day,” to which he answered, “And I to you and the company,” though there was no company.

Then I said, “You sing and so advertise your trade?”

He answered, “I do. It lifts the heart, it shortens the way, it attracts the attention of the citizens, it guarantees good work.”

“In what way,” said I, “does it guarantee good work?”

“The man,” he answered, “who sings loudly, clearly, and well, is a man in good health. He is master of himself. He is strict and well managed. When people hear him, they say, ‘Here is a prompt, ready, and serviceable man. He is not afraid. There is no rudeness in him. He is urbane, swift, and to the point. There is method in this fellow.’ All these things may be in the man who does not sing, but singing makes them apparent. Therefore in our trade we sing.”

“But there must be some,” I said, “who do not sing and who yet are good tinnors.”

At this he gave a little shrug of his shoulders and spread down his hands slightly but imperatively. “There are such,” said he. “They are even numerous. But while they get less trade they are also less

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happy men. For I would have you note (saving your respect and that of the company) that this singing has a quality. It does good within as well as without. It pleases the singer in his very self as well as brings him work and clients."

Then I said, "You are right, and I wish to God I had something to tin; let me, however, tell you something in place of the trade I cannot offer you. All things are trine, as you have heard" (here he nodded), "and your singing does, therefore, not a double but a triple good. For it gives you pleasure within, it brings in trade and content from others, and it delights the world around you. It is an admirable thing."

When he heard this he was very pleased. He took off his enormous hat, which was of straw and as big as a wheel, and said, "Sir, to the next meeting!" and went off singing with a happier and more triumphant note, "Carrots, onions, lentils, and beans depend upon the tinner for their worth to mankind."

THE CRITIC.

BY ERNEST NEWMAN.

(From the *Birmingham Post*.)

There seems to exist in some quarters a curious misapprehension of the functions and the intentions of the critic. By some people it is thought that all he has to do is to go to a concert, and afterwards arrange every one concerned in it in an order of merit, like a school-master giving so many good or bad marks to a class of boys and girls. At its highest, however, this kind of work is hardly criticism, while at its lowest it is mere reporting. A few excited people imagine that a critic is a cold-blooded, misanthropic person who takes a fiendish joy in being unpleasant all round, and that when he has said something unflattering of a singer or a composer he is as happy as a footballer who has disabled an opponent. Alas! the critic is not at all like that.

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(I speak, of course, of the critic who takes his work seriously.) Let me try briefly to indicate what the critic of music should be and what some of us try to discipline ourselves to be.

When men have attained to a certain stage of mental culture, they are not satisfied with merely passive enjoyment of a work of art or a piece of literature. They think about what they have seen or heard; not content with feeling vaguely that they like this or dislike that, they want to find out their reasons for liking or disliking. They want, further, to classify and compare, to arrange things in order of excellence, to know why a Beethoven, for example, is greater than a Grieg, why some music will bear hearing time after time, while other music pleases at first and then palls, and so on. In other words, they want to do something more than feel mere blind impulses of attraction and repulsion; they want to be able to justify these impulses to themselves and to others, to be able to give some logical reason for saying this is good art or this is bad. It is evident that if one man thinks Strauss's "Tod und Verklärung" a beautiful and expressive work, and another thinks it expresses nothing at all, they cannot both be right. Questions of this kind are usually put aside with the thoughtless remark that they are just matters of taste. They are something more than that, however.

In the last resort, no doubt, there are minute differences of mental build between us all that make it impossible for us to agree completely upon any work of art; our different nervous systems and our different trainings bring it about that what particularly appeals to me, for example, may no appeal so strongly to some one else. But, in spite of this, the general practice of mankind shows that up to a certain point the worth of any piece of art can be tested by principles upon which we all agree. The man who tried to defend the proposition that Sullivan was a greater composer than Wagner by saying that these

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things were all pure matters of taste would quickly be told that his taste happened to be particularly fallible. The mere fact that we put some composers above others, that we say some are broad and some narrow, some healthy and some morbid, shows that artistic judgment is not entirely a matter of individual caprice,—that the whole artistic world applies, more or less unconsciously, the same critical tests to art.

Now, how does all this bear upon the functions of the critic? In this way. The critic is simply a man who does in an expert and specialized manner what the man in the street does roughly and fumblingly. Criticism is an art that has to be learned, like any other. The critic has to get to the secret of a given work; he has to know it so well, and absorb himself in it so thoroughly, that he can see exactly what went on in its creator's mind during the act of creation. Then, having seen this, he has to do what the composer cannot possibly do,—see the work in its true relation to other works of the same man and to the works of other men. He has to decide where it succeeds or fails, and to show why it succeeds or fails. In order to do this he must have a long experience of every kind of music, so that his brain can spontaneously institute comparisons between the new work and others of the same kind; he must take care not to be biassed; he must learn to mistrust hasty impressions; he must try to be equally susceptible to the beauty of all schools; he must be able to reason accurately about his own perceptions. No one critic can possibly do all this; but this is the ideal a critic must always keep before him.

One part of the critic's work, then, is to do in a trained and specialized way what the man in the street does in an instinctive and rather rough-and-tumble way; his business being to judge, compare, to discriminate, he prepares himself for that work by long practice in the technic of discrimination, just as a composer prepares himself for writing symphonies by practising counterpoint. Comprehensiveness and accurate ideas upon art can no more be attained without much experience and

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much practice than comprehensive and accurate ideas upon ship-sailing or house-building. The instinctive good taste that some people have is a necessary factor, but it is not everything; there is a technic of judgment that has to be acquired, and that can only be acquired by constant exercise. But the critic has another function besides this of distinguishing between good work and bad. A great critic, like Taine, or Sainte-Beuve, or Hennequin, or Anatole France, or Pater, stands like an illuminating medium between the artist and the public, making visible to the latter a hundred things in the former that would otherwise be invisible. He does not attempt to impose dogmatically any point of view to his own upon the reader; he simply leads the reader on to see, with his own eyes, what was really in the object all the time, but could only be seen in the first place by some man of keener sight and a more trained faculty of appreciation. The critic, in fact, stands in much the same relation to the artist as the artist does to nature; he shows things in new lights, brings out unexpected significances, teaches us to see with new eyes and hear with new ears, make us finer-fingered when we come to touch art again, and so gives a deeper probe to our liking and a keener edge to it.

This is, of course, a statement of the critic's function at its loftiest. It goes without saying that the ideal is not always realizable in newspaper work, where a man cannot, in nine cases out of ten, choose his own subjects, and where the circumstances of the moment or pressure of time and space may force him to dwell upon one or two aspects only of a work, and so prevent him giving his readers a completely rounded view of it. But the highest principles of criticism can be kept in mind even in newspaper writing. No one who has not tried it can appreciate the difficulties of the task,—the constant labor that is needed to keep one's knowledge adequate, the nervous strain of listening night after night with all one's faculties on the stretch, the strain of remembering impressions and grouping them, the after strain of writing,—often in a state of reaction after the excitement of so much music, the need for endless watchfulness of one's self so as not to be prejudiced against anything by one's own fatigue or ill-health, the care that is required to look dispassionately at everything and every one,—not to let our

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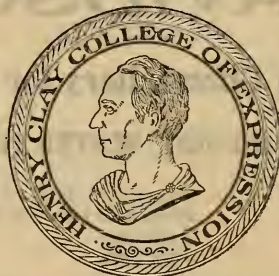
critical judgment be affected by the personal liking we have for some people or by the personal dislike we know others to have for us. It would take a god to keep his feet forever free from all these pitfalls. But some of us do try in our humble way to live up to an ideal of criticism, with the one thought of placing the best we have in us at the service of the musical public.

That there will often be differences of opinion is inevitable. But critics of the critics should remember that, as I have already insisted upon, he has given himself a more rigorous training in technic than they. They might remember, too, when they are inclined to quarrel with his judgments, that this training has probably given him a sensitiveness or perception that they may not possess. There is a psychological action and reaction in these matters. The painter, after years of looking at landscapes, finds that he has not only learned to represent more accurately what he sees, but that he has actually learned to see in a new sense. He perceives degrees and relations of light, for example, that would be imperceptible to an ordinary man. And so the music critic, constantly engaged in listening thoughtfully to music, ultimately finds his powers of hearing immensely quickened; he is aware of a hundred things that may not be evident to the man in the next seat to him. So that when some one who was present at the concert in question disagrees with what the critic says of it, the critic is not necessarily wrong. It is no use hurling paper thunderbolts at his head because he heard what you did not, especially when he calls something in a performance bad that you may have thought good. There was once a man on trial for theft. Only one person had seen him take the article, and the counsel for the defence triumphantly pointed to the fact that whereas the prosecution could call only one witness who had seen the man take it, he could call twenty witnesses who had not. The argument was ingenious, but I am afraid it did not get the prisoner off. I hope my readers will cut this little story out, and when they are tempted during the coming season to write to the paper in disagreement with something I have said, to read it through three times before they put pen to paper. I would ask them to remember, too, that in the nature of the case that critic is rather better placed

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than they are for judging performances. He goes about a good deal, not only in England, but abroad; he hears all kinds of orchestras and conductors and singers and players, and often hears the same work given by half a dozen different people. The knowledge he thus acquires he puts at the service of his readers. He is, in fact, could they only see it, the guardian of their interests. He tries to get for stay-at-home people the best music and the best performances of it that are possible. For them to resent his well-meant efforts in their behalf rather suggests at times the flock turning against the watch-dog, and opening the door of the fold to the wolf.

MUSIC IN FINLAND.

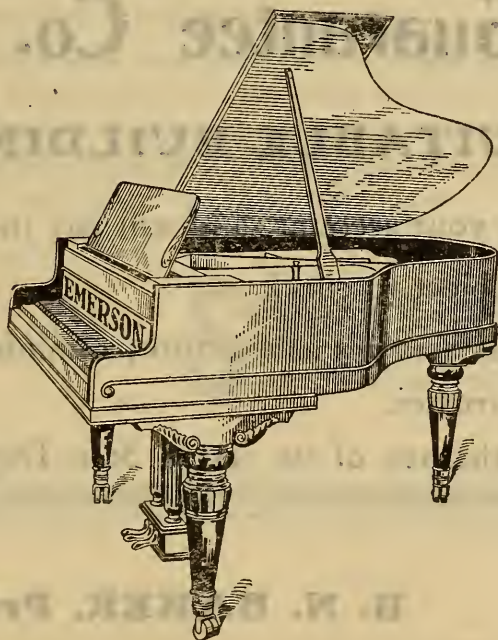
The *Musical Courier* (London) published in 1899 a sketch of the early history of music in Finland. This article, signed A. Ingman, may be of interest in connection with the performance of Sibelius's Second Symphony.

“For the right judgment of the character of this music a short preliminary sketch as to the origin of the people seems necessary. We learn from history that the Finns belong to a tribe of the Aryan and Turanian race, called Ugro-Finns, being first spoken of in the second century by Ptolemæus. About five hundred years later they settled

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on the Finnish peninsula, gradually driving the Laps, who then occupied the country, towards the North, into those regions now known as Lapland. In the twelfth century Swedish influence took root among the people, when King Erik Yedwardson undertook the first crusade to Finland, the inhabitants of which in 1157 became converts to the Christian faith, the two first bishops—Saint Henry and Saint Thomas—being, by the way, English by birth. By a treaty from 1323 the whole country was subdued, remaining under Swedish government until 1809, when, after several wars with Russia, Tsar Alexander I. became Grand Duke of Finland, confirming, by his 'Act of Assurance to the Finnish people,' their religion, their laws, and their constitution, as runs the edict, 'for the time of his reign and the reigns of his successors.'

"The rich imagination of the Finns and their prominent mental endowments are manifested in their mythology contained in the grand national epic, 'Kalevala.'* The folk-songs testify the deep musical vein of the people. The Finnish tunes are of a simple, melancholy,

* Max Muller said of this epic: "A Finn is not a Greek, and a Wainamoinen was not a Homer. But if the poet may take his colors from that nature by which he is surrounded, if he may depict the men with whom he lives, 'Kalevala' possesses merits not dissimilar from those of the 'Iliad,' and will claim its place as the fifth national epic of the world, side by side with the Ionian songs, with the 'Mahabharata,' the 'Shah-nameh,' and the 'Nibelunge.' It may be remembered that Longfellow was accused in 1855 of having borrowed 'the entire form, spirit, and many of the most striking incidents' of 'Hiawatha' from the 'Kalevala.' The accusation, made originally in the *National Intelligencer* of Washington, D.C., led to a long discussion in this country and England. Ferdinand Freiligrath published a summary of the arguments in support and in refutation of the charge in the *Athenaeum* (London), December 29, 1855, in which he decided that 'Hiawatha' was written in 'a modified Finnish metre, modified by the exquisite feeling of the American poet, according to the genius of the English language and to the wants of modern taste'; but Freiligrath, familiar with Finnish runes, saw no imitation of plot or incidents by Longfellow."—P. H.

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soft character, breathing the air of the lonely scenery where they were first sung; for there is a profound solitude in that beautiful 'land of the thousand lakes,' as it has been called, a loneliness so entire that it can be imagined only by those who have spent some time there, an autumnal day, for instance, in those vast forests, or a clear summer night on one of its innumerable waters. There is a sublime quietude, something desolate, over those nights of endless light, which deeply impresses the native, and still more strangely touches the mind of the foreigner. At intervals such a one is overcome by those moods, often pictured in the songs, some of which are full of subdued resignation to fate, most touchingly demonstrating that the people 'learned in suffering what it taught in song.' The rough climate made the Finns sturdy in resistance, and all the hard trials which in course of time broke in upon them were braved valiantly, until better days dawned again. This theme of a 'hope on, hope ever,' is highly applicable to the nation. Even some of their erotic songs bear this feature,—the rejected lover seldom despairs,—although there are, of course, exceptions of a very passionate colouring. Many are a mere communion with the singer's nearest and truest friend,—the beauty of nature around him.

"The original instrument (constructed somewhat like a harp) to which these idyllic strains were sung is called 'Kantele.'* The national epic, 'Kalevala,' translated into English by Mr. Crawford, contains the ancient myth of the origin of this instrument, beginning with the fortieth canto.

* A kantele was shown at the Paris Exposition of 1889. It was a horizontal sort of the lute as known to the Greeks. It had sixteen steel strings, and its compass was from D, third line of the bass staff, to E, fourth space of the treble staff, in the tonality of G major. Its greatest length was about thirty inches; its greatest width, about ten inches. The late General Neovius, of Helsingfors, invented a kantele to be played with a bow in the accompaniment of song. This instrument looks like a violin box; it has two strings, and requires two players, who, on each side of the instrument, rub a bow on the string nearer him. For a minute description of this kantele and the curious manner of tuning see Victor Charles Mahillon's "Catalogue du Musée instrumental du Conservatoire Royal de Musique de Bruxelles," vol. iii., pp. 9-11 (Ghent, 1900).—P. H.

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“Wainamoinen, the inspired bard and ideal musician—thus runs the tale—out of the jawbones of a big fish had made himself an uncommonly lovely specimen of an instrument, which he called kantele. For strings he took some hairs from the mane of the bad spirit’s (Hiisi’s) horse, which gave it a mysterious, bewitching sound. When singing to its accompaniment he, by his soul-compelling mighty melodies, awakened the sympathy of all beings, charming and ruling the powers of nature around him. The sun, the moon, and the stars descended from heaven to listen to the songster who was himself touched to tears by the power of his own song.

“His happiness, however, did not last very long. The harp, his greatest comfort, was lost in the waves, where it was found by the sea nymphs and the water king, to their eternal joy. When sounding the chords to their fair songs of old, the waves carried the tunes along to the shores, whence they were distantly echoed back by the rocks around; and this, one says, causes the melancholy feelings which overcome the wanderer at the lonely quietude of the clear northern summer nights.

“Deploring the loss of his kantele, old Wainamoinen, the bard, was driving restlessly along through the fields, wailing aloud. There he happened to see a young birch complaining of its sad lot: in vain, it said, it dressed itself so fairly in tender foliage, in vain it allowed the summer breezes to come and play with its rustling leaves, nobody enjoyed it. It was born to ‘lament in the cold, to tremble at the frost’ of the long dreary winter. But the songster took pity upon it, saying that from it should spring the eternal joy and comfort of mankind, and so he carved himself a new harp from the tender birch-tree’s wood. For chords he asked the tresses of a beautiful maiden, whom he met in the bower waiting for her lover. By means of this golden hair, her languishing sighs crept into the instrument, which sounded more

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fascinating than ever the old one did. This restored to the bard the full possession of his supernatural power. His success henceforth was something unheard of.

"The following cantos may be regarded as proofs of the influence of Christianity upon the epic: A maiden, Mariatta, and a child (the Virgin Mary and Christ) came to deprive the bard of his reign. He found that his time had come to an end, and he once more took his harp. He sang for the last time, and by words of magic power he called into existence a copper boat. On this he took his departure, passing away over the waste of waters, sailing slowly toward the unfathomable depth of space, bequeathing his harp, as a remembrance of him, to his own people for their everlasting bliss.

"The period of musical culture in Finland may be said to have begun about a hundred years ago, when in 1790 the first musical society was founded by members of the University under the leadership of K. V. Salgé. His successor, Fredrik Pacius, was the founder of the national musical development, and to him the merit is due of having given the Finns their beautiful national anthem. Their enthusiasm knew no bounds when, on the solemn never-to-be-forgotten May festival, 1848, this song was first heard in the park of Kajsaniemi, near Helsingfors. The spontaneous inspiration of the music, borne along and carried away by the glowing patriotic spirit of Runeberg's poem 'Wartland,' makes the composition immortal. As long as the Finnish nation exists 'Wartland' shall never lose its magnetism and its elevating sway over the hearts of the people." *

* * *

Let us add to the sketch of Ingman. For much of the information about the present condition of music in Finland we are indebted to Dr. Karl Flodin, of Helsingfors.

The national epic, 'Kalevala,' and the lyric poems known under the

* Pacius was born at Hamburg in 1809; he died at Helsingfors in 1891. A pupil of Spohr, he was an excellent violinist, and he was active as composer and conductor. He founded orchestral and choral societies at Helsingfors, and was music teacher at the University. His "Kung Carls jakt," produced in 1852, was the first native Finnish opera. His opera "Loreley," produced in 1887, was more in accordance with the theories of Wagner. Pacius wrote a lyric "Singspiel," "The Princess of Cyprus," a symphony, a violin concerto, choruses, songs, etc. His hymn, "Suomis Sang" (text by the Finnish poet, Emil von Qvanten), is, as well as his "Wartland" ("Our Country"), a national song.—P. H.



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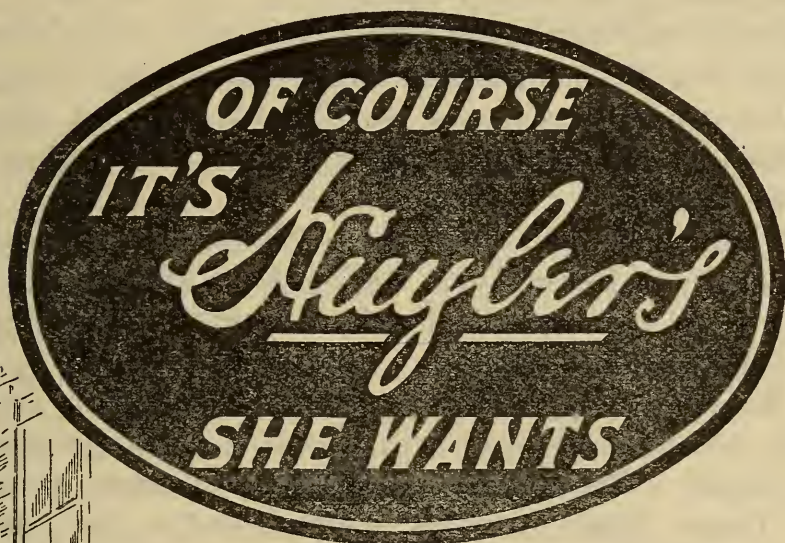
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collective name "Kanteletar" were first transcribed and arranged by Elias Lönnrot (1802-84). The first composer who was born in Finland and made a name for himself was Bernhard Crusell (1775-1838), who lived for the most part in Sweden and Germany. A famous clarinetist, he set music to Tegnér's "Frithjof," and he wrote an opera, "Die kleine Sklavin."

The father of Finnish music was Pacius, to whom reference has already been made. His son-in-law, Dr. Karl Collan (1828-71), wrote two popular patriotic marches with chorus, "Wasa" and "Savolaisen laulu." Filip von Schantz (1835-65), conductor, composed cantatas, choruses, and songs. Carl Gustaf Wasenius, of Abo, which was formerly the capital of Finland, conductor, composer, and director of an organ school, died an old man in 1899. Conrad Greve, of Abo, who wrote music to Fredrik Berndtson's play, "Out of Life's Struggle," died in 1851, and A. G. Ingelius, a song writer of wild talent, died in 1868. Other song writers were F. A. Ehrström (died in 1850), K. J. Möhring (died in 1868), teacher and conductor at Helsingfors, Gabriel Linsen, born in 1838.

Richard Falten, born in 1835, succeeded Pacius as music teacher at the University of Helsingfors. He founded and conducted a choral society; he is an organist and pianoforte teacher. He has composed a cantata, choruses, and songs.

Martin Wegelius, born in 1846, is director of the Music Institute of Helsingfors, which is now about twenty years old. Busoni once taught at this Institute. Wegelius has composed an overture to Wecksell's tragedy, "Daniel Hjort," cantatas, choruses, and he has written treatises and a "History of Western Music."

Robert Kajanus, born in 1856, is the father and the conductor of the Philharmonic Society of Helsingfors. He has made journeys with

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this orchestra and Finnish singers in Scandinavia, Germany, France, and Belgium, and with his symphony chorus he has produced at Helsingfors Beethoven's Mass in D, Berlioz's "Romeo and Juliet" and "Damnation of Faust," Bach's Mass in B minor, and other works of importance. Among his own compositions are the symphonic poems, "Kullervos Trauermarsch" and "Aino," illustrative of subjects in the "Kalevala"; Finnish Rhapsodies; an orchestral suite, "Recollections of Summer," which are founded on folk-songs or folk-dance rhythms.

Armas Järnefelt, born in 1869, has composed orchestral suites and symphonic poems, as "Korsholm." The death of Ernst Mielck, who died at Lucarno at the age of twenty-two, was a severe loss, for his orchestral compositions, among them a symphony, had attracted marked attention. Oskar Merikanto, born in 1868, has composed an opera, "The Maiden of Pohja," and songs; Erkki Melartin, born in 1875, who studied under Wegelius and afterward at Vienna and in Italy, has written songs and a Symphony in C minor, which was played at Helsingfors in a revised form in the season of 1905-1906. Dr. Ilmari Krohn, a music teacher at the University, has composed motets and instrumental works; Emil Genetz, born in 1852, has written choruses for male voices, among them the patriotic hymn, "Herää Suomi!" ("Awake, O Finland!"); and Selim Palmgren, born in 1878, has composed songs and pianoforte pieces, among them a concerto produced at Helsingfors in the season of 1904-1905.

Wegelius, Kajanus, Krohn, and Merikanto studied at Leipsic, and Kajanus with Svendsen when the latter was living at Paris. Järnefelt studied with Massenet, and Mielck with Max Bruch.

**

Finnish singers. Johanna von Schoultz in the thirties of the last century sang successfully in European cities, but she fell sick, left the

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stage, and died alone and forgotten in her native land. Ida Basilier, an operatic coloratura singer, now lives in Norway. Emma Strömmer-Achté, herself a successful singer, is the mother of Aino Achté (or Ackté) of the Paris Opéra and now of the Metropolitan, New York. Aino was born at Helsingfors, April 23, 1876, studied at the Paris Conservatory, where she took the first prize for opera in 1897, and made her début as Marguerite at the Opéra, Paris, October 8, 1897. Her younger sister Irma is also a singer of reputation in Finland. Emma Engdahl-Jägersköld created the part of Loreley in Pacius's opera, and has sung in Germany. Alma Fohström-Rode,* a member of the Moscow opera, has sung in other countries, especially in Germany. Elin Fohström-Tallqvist, a coloratura singer, is her sister. Hortense Synnerberg, mezzo-soprano, has sung in Italy and Russia.† Maikki Järnefelt is known in German opera-houses, and Ida Ekman is engaged at Nuremberg. Adée Leander-Flodin, once of the Opéra-Comique, Paris, has made concert trips in Scandinavia and South America. Filip Forstén became a teacher in Vienna, Hjalmar Frey is a member of the Court Opera of St. Petersburg, and Abraham Ojanperä now teaches at the Music Institute of Helsingfors.

Karl Ekman and Mrs. Sigrid Sundgrén-Schnéevoigt are pianists of talent, and the husband of the latter, Georg Schnéevoigt, is a violoncellist and a conductor of repute. He is now a conductor of the Kaim Orchestra (Munich).

There are many male choruses in Finland. The "Muntra Musikanter," led by Gösta Sohlström, visited Paris in 1889. A picked chorus from the choral societies gave concerts some years ago in Scandinavia, Germany, and Holland. The churches all have their choir of mixed voices and horn septet. At the Music Festival at Helsingfors in 1900 about two thousand singers took part.

* Alma Fohström made her first appearance in the United States at the Academy of Music, New York, as Lucia, November 9, 1885. She sang at the Boston Theatre in 1886: Zerlina in "Fra Diavolo," January 5, 13; Maritana (in Italian), January 7; Margherita in Gounod's "Faust," January 11; and Martha in Flotow's opera, January 16. She also sang in a Sunday night operatic concert.

† A Mme. Synnerberg visited Boston in March, 1890, as a member of the Abbey, Schoeffel and Grau Company, and sang the parts of Emilia in Verdi's "Otello" and "Azucena."

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Mr. Charles Gregorowitsch, a Russian by birth, for some years concert-master at Helsingfors, gave a recital in Boston, February 27, 1897, and played here at a Symphony Concert, December 7, 1901.

SYMPHONY NO. I, IN E MINOR JEAN SIBELIUS

(Born at Tavastehus, Finland, December 8, 1865; now living in Helsingfors.)

The following paragraphs from Mrs. Rosa Newmarch's "Jean Sibelius: A Finnish Composer," 24 pp. (1906), will best serve as an introduction to the description of this symphony. See also the entr'acte.

"From its earliest origin the folk music of the Finns seems to have been penetrated with melancholy. The Kanteletar, a collection of lyrics which followed the Kalevala, contains one which gives the key-note of the national music. It is not true; says the anonymous singer of this poem, that Vainomöinen made the 'Kantele' out of the jaw of a gigantic pike:—

The Kantele of care is carved,
Formed of saddening sorrows only;
Of hard times its arch is fashioned
And its wood of evil chances.
All the strings of sorrows twisted,
All the screws of adverse fortunes;
Therefore Kantele can never
Ring with gay and giddy music,
Hence this harp lacks happy ditties,
Cannot sound in cheerful measures,
As it is of care constructed,
Formed of saddening sorrows only.

"These lines, while they indicate the prevailing mood of the future music of Finland, express also the difference between the Finnish and Russian temperaments. The Finn is more sober in sentiment, less easily moved to extremes of despair or of boisterous glee than his neighbor. Therefore, while we find accents of tragic sorrow in the

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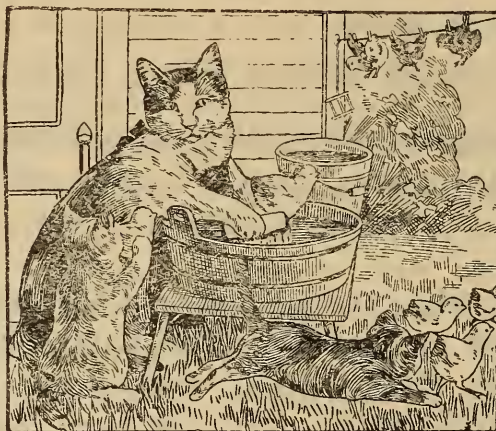
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music of the Russian peasantry, there are also contrasting moods in which they tune their gusslees* to 'gay and giddy music.'

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'Situated between Sweden and Russia, Finland was for centuries the scene of obstinate struggles between these rival nationalities; wars which exhausted the Finns without entirely sapping their fund of stubborn strength and passive endurance. Whether under Swedish or Russian rule, the instinct of liberty has remained unconquerable in this people. Years of hard schooling have made them a serious-minded, self-reliant race; not to be compared with the Russians for receptivity or exuberance of temperament, but more laborious, steadier of purpose and possessed of a latent energy which, once aroused, is not easily diverted or checked.

* The gusslee, or gusli, was a musical instrument of the Russian people. It existed in three forms, that show in a measure the phases of its historical development: (1) the old Russian gusli, with a small, flat sounding-box, with a maple-wood cover, and strung with seven strings, an instrument not unlike those of neighboring folks,—the Finnish "kantele," the Esthonian "kannel," the Lithuanian "kankles," and the Lettic "kuakles"; (2) the gusli-psaltery of the fourteenth and fifteenth centuries, differing from the first named in these respects,—greater length and depth of the sounding-box, from eighteen to thirty-two strings, and it was trapeziform; (3) the piano-like gusli of the eighteenth century, based on the form and character of the clavichord of the time. See Faminzin's "Gusli, a Russian Folk Musical Instrument" (St. Petersburg, 1890). The gusli is not to be confounded with the Dalmatian gusla, an instrument with sounding-box, swelling back, and finger-board cut out of one piece of wood, with a skin covering the mouth of the box and pierced with a series of holes in a circle. A lock of horse-hairs composed the one string, which was regulated by a peg. This string had no fixed pitch; it was tuned to suit the voice of the singer, and accompanied it always in unison. The gusli was played with a horse-hair bow. The instrument was found on the wall of a tavern, as the guitar or Spanish pandero on the wall of a posada, or as the English cithern of the sixteenth and seventeenth centuries, commonly kept in barber shops for the use of the customers.—P. H.

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... "Many so-called Finnish folk-songs being of Scandinavian origin. That the Finns still live as close to Nature as their ancestors, is evident from their literature, which reflects innumerable pictures from this land of granite rocks and many-tinted moorlands; of long sweeps of melancholy fens and ranges of hills clothed with dark pine-forests; the whole enclosed in a silver network of flashing waters—the gleam and shimmer of more than a thousand lakes. The solitude and silence, the familiar landscape, the love of home and country—we find all this in the poetry of Runeberg and Tavaststjerna, in the paintings of Munsterhjelm, Westerholm, and Järnefelt, and in the music of Sibelius.

... "Sibelius's strong individuality made itself felt at the outset of his career. It was, of course, a source of perplexity to the academic mind. Were the eccentricity and uncouthness of some of his early compositions the outcome of ignorance, or of a deliberate effort to be original at any price? It was, as usual, the public, not the specialists, who found the just verdict. Sibelius's irregularities were, in part, the struggles of a very robust and individual mind to express itself in its own way; but much that seemed weird and wild in his first works was actually the echo of the national spirit and therefore better understood by the public than by the connoisseurs. . . . From his novitiate, Sibelius's melody has been stamped with a character of its own. This is due in a measure to the fact that it derives from the folk-music and the *runo*:—the rhythm in which the traditional poetry of the Finns is sung. The inviolable metrical law of the rune makes no distinction between *epos* and *melos*. In some of Sibelius's earlier works, where the national tendency is more crudely apparent, the invariable and primitive character of the rune-rhythm is not without influence upon his melody, lending it a certain monotony which is far from being devoid of charm. 'The epic and lyric runes,' says Comparetti, 'are sung to a musical phrase which is the same for every line; only the key is varied every second line, or, in the epic runes, at every repetition of the line by the second voice. The phrase is sweet, simple without emphasis, with as many notes as there are syllables.' Sibelius's melody, at its maturity, is by no means of the short-winded and broken kind, but rather a sustained and continuous cantilena which lends itself to every variety of emotional curve and finds its ideal expression through the medium of the *cor anglais*. His harmony—a law unto itself—is sometimes of pungent dissonance, and sometimes has a mysterious,

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penetrating sweetness, like the harmony of the natural world. In the quaint words of the Finnish critic Flodin: 'It goes its own way, which is surely the way of God, if we acknowledge that all good things come from Him.' It seems impossible to hear any one of Sibelius's characteristic works without being convinced that it voices the spirit of an unfamiliar race. His music contains all the essential qualities to which I have referred as forming part and parcel of the Finnish temperament.

. . . "Like Glinka, Sibelius avoids the crude material of the folk-song; but like this great national poet, he is so penetrated by the spirit of his race that he can evolve a national melody calculated to deceive the elect. On this point the composer is emphatic. 'There is a mistaken impression among the press abroad,' he has assured me, 'that my themes are often folk-melodies. So far I have never used a theme that was not of my own invention.' "

This symphony was composed in 1899. It was published in 1902.

It was performed in Berlin in July, 1900, at a concert of Finnish music led by Kejanus. It was played by the Royal Orchestra in Dresden, November 17, 1903, and performed in London under Mr. Henry J. Wood's direction, October 13, 1903.

It is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, one bass tuba, kettle-drums, bass drum, cymbals, triangle, harp, and strings.

I. Introduction: *Andante ma non troppo*, E minor, 2-2. Over a drum-roll that rises and falls in intensity a clarinet sings a mournful melody which has much importance in the Finale of the symphony.

The first violins, after the short introduction, give out the first theme with imitative passages for violas and violoncellos. *Allegro energico*, E minor, 6-4. There are two subsidiary motives, one for wind instruments and one, derived from this last, for strings. A crescendo leads to a climax, with the proclamation of the first chief theme by full orchestra with a furious drum-roll. The second and contrasting chief motive is given to the flutes, *piano ma marcato*, against tremulous violins and violas and delicate harp chords. The conclusion of this theme is developed and given to the flutes with syncopated rhythm for the strings. The pace is quickened, and there is a crescentto, which ends in B minor. The free fantasia is of a passion-

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ate nature with passages that suggest mystery; heavy chords for wind instruments are bound together with chromatic figures for the strings; wood-wind instruments shriek out cries with the interval of a fourth, cries that are taken from one in the Introduction; the final section of the second theme is sung by two violins with strange figures for the strings, *pianissimo*, and with rhythms taken from the second chief theme. These rhythms in the course of a powerful crescendo dominate at last. The first chief theme endeavors to assert itself but it is lost in descending chromatic figures. Again there is a crescendo, and the strings have the second subsidiary theme, which is developed until the wild entrance of the first chief motive. The orchestra rages until, after a great outburst and with clash of cymbals, a diminuendo leads to gentle echoes of the conclusion of the second theme. Now the second theme tries to enter, but without the harp chords that first accompanied it. Rhythms that are derived from it lead to defiant blasts of the brass instruments, and the movement ends in this mood.

II. *Andante, ma non troppo lento*, E-flat major, 2-2. Muted violins and violoncellos an octave lower sing a simple melody of resignation. A motive for wood-wind instruments promises a more cheerful mood, but the promise is not fulfilled. The first bassoon, *un poco meno andante*, and other wood-wind instruments take up a lament which becomes vigorous in the employment of the first two themes. A motive for strings is treated canonically. There are triplets for wood-wind instruments, and the solo violoncello endeavors to take up the first song, but it gives way to a melody for horn with delicate figuration for violins and harp, *molto tranquillo*. The mood of this episode governs the measures that follow immediately in spite of an attempt at more forcibly emotional display, and it is maintained even when the first theme returns. Trills of wood-wind instruments lead to a more excited mood. The string theme that was treated canonically reappears heavily accented and accompanied by trombone chords. The orchestra rages until the pace is doubled, and the brass instruments sound the theme given at the beginning of the movement to the wood-wind. Then there is a return to the opening mood with its gentle theme.

III. *Allegro*, C major, 3-4. The chief theme of the scherzo may be said to have the characteristically national humor which seems to Southern nations wild and heavily fantastical. The second theme is of a lighter and more graceful nature. There is also a theme for wood-wind instruments with harp arpeggios. These themes are treated capriciously. The trio, E major, is of a somewhat more tranquil nature.

IV. *Finale (Quasi una fantasia)*, E minor. The *Finale* begins with the melody of the introduction of the first movement. It is broadly treated (violins, violas, and violoncellos in unison, accompanied by heavy chords for the brass). It is now of an epic, tragic nature, and not merely melancholy. There are hints in the lower strings at the chief theme, which at last appears, 2-4, in the wood-wind. This theme has a continuation which later has much importance. The prevailing mood of the *Finale* is one of wild and passionate restlessness, but the second chief theme, *Andante assai*, is a broad, dignified, melodious motive for violins. The mood is soon turned to one of lamentation, and the melody is now derived from the first theme of the second

movement. A fugato passage, based on the first theme with its continuation in this movement, rises to an overpowering climax. There is a sudden diminuendo, and the clarinet sings the second theme, but it now has a more anxious and restless character. This theme is developed to a mighty climax. From here to the end the music is tempestuously passionate.

**

Sibelius at first studied the violin; but, as it was intended that he should be a lawyer after his schooling, he entered the University of Helsingfors in 1885. He soon abandoned the law for music. He studied at the music school of Martin Wegelius at Helsingfors, then with Albert Becker at Berlin (1889-90) and with Fuchs and Goldmark at Vienna (1890-91). He then returned to Helsingfors. He received a stated sum from the government, so that he was able to compose without annoyance from the cares of this life that is so daily,—to paraphrase Jules Laforgue's line: "*Ah! que la Vie est quotidienne!*"*

His chief works are the Symphony No. 1, E minor, Symphony No. 2, D major (1901-1902),—it is said that he has recently completed a third symphony; "Kullervo," a symphonic poem in five parts for solo voices, chorus, and orchestra (composed in 1898, but not yet published); "Lemminkäinen," symphonic poem in four parts, Op. 22 (two of these parts are entitled, respectively, "The Swan of Tuonela" and "Lemminkäinen's Home-faring"); "Finlandia," symphonic poem, Op. 27; overture and orchestral suite, "Karelia," Op. 10 and Op. 11; "Islossningen," "Sandels," and "Snöfrid," three symphonic poems with chorus; "Varsang"; "En Saga," tone poem; "Jungfrau i Tornet" ("The Maid in the Tower"), a dramatized ballad in one act, the first Finnish opera (Helsingfors, 1896); incidental music to Adolf Paul's tragedy, "King Christian II." (1898),—an orchestral suite has been made from this music; incidental music to Maeterlinck's "Pelléas and Mélisande," an orchestral suite, Op. 46, of eight numbers; Concerto for violin, Op. 47, played in Berlin, October 19, 1905, by Carl Halir, and in New York by Mme. Maud Powell at a Philharmonic concert, November 30, 1906; "Des Feuer's Ursprung," cantata; "Koskenlaskijan Morsiamet" ("The Ferryman's Betrothed"), ballad for voice and orchestra; Sonata for pianoforte, Op. 12; "Kylliki," lyric suite for pianoforte, Op. 41; other pieces for pianoforte, as Barcarole, Idyll, and Romanze, from Op. 24, and transcriptions for the pianoforte of his songs; choruses, and many songs, Op. 13, 31, 36, 37, 38,—fifteen have recently been published with English words.

**

Sibelius's Symphony No. 2, D major, was played in Boston at a concert of the Boston Symphony Orchestra, March 12, 1904.

* This stipend is still granted.

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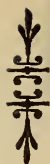
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I. Allegro vivace e con brio.
II. Allegretto scherzando.
III. Tempo di menuetto.
IV. Allegro vivace.

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"THE STEPPE," SYMPHONIC POEM IN THE FORM OF A CONCERT OVERTURE, OP. 66 SIEGMUND NOSKOWSKI

(Born at Warsaw, May 2, 1846; now living in Warsaw.)

The score of "Step," which was published in 1901, contains an argument in Polish and in German. This explanatory note may be Englished freely as follows:—

Hail to thee, majestic heath!

Let my song praise thee!

Once thy boundless stretches resounded with the trampling hoofs of steeds; the dolman sleeves of hussars flapped on their shoulders; there was the clanking of sabres in the distance. At times simple flute notes of shepherds, mingled with the yearning melodies of Cossack songs, traversed the air. Often resounded battle-cries and clashing of warriors' weapons.

To-day all is hushed in silence. Battles and contests are at an end, the foes are quiet in their graves. Thou alone, thou superb heath, hast remained unchanged, ever calm and beautiful!

The symphonic poem, dedicated to Count M. Zamoyski, the president of the Warsaw Philharmonic Society, is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, tambourine, cymbals, harp, and strings.

The Introduction, *Andante con moto*, E-flat major, 6-8, portrays the heath unvexed by man and imperturbable (divided strings, piccolo, and harp). The typical theme of the heath is given first to horn and then to clarinet.

The main body of the overture, *moderato marcato*, E-flat major, 3-4, is a musical illustration of the passing scenes described in the argument. After a crescendo based on a figure first announced by violoncellos and double-basses in imitation of hoof-beats, answered by wood-wind instruments, the resolute first theme is proclaimed fortissimo. The

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subsidiary theme is also of a resolute character. The expressive second theme is given to the clarinet, to which the flute is soon added. The Cossack melody is sung by clarinets and flutes with an accompaniment of harp, tambourine, violins with an opposing figure and violas pizz. These themes are developed at much length and in overture form. There is a tonal description of battle scenes. The introduction in a condensed form serves as a finale.

* * *

Noskowski was a music teacher at an asylum for the blind, and for them he invented a notation. Later he studied composition with Friedrich Kiel. In 1876 he was appointed music director of the city of Constance. In 1888 he was invited to join the faculty of the Warsaw Conservatory of Music, and he succeeded for a short time Zarzycki as director of the Conservatory after the death of the latter in October, 1895. In 1896 he was decorated by the Tsar. From 1881 to 1892 he was the conductor of the Music Society of Warsaw. He still teaches theory at the Conservatory. Last season he was appointed first conductor of the Warsaw Philharmonic Society, and he conducted as guest in Moscow.

His chief works are as follows: opera, "Livia Quintilla" (Lemberg and Warsaw, 1898); a fantastic ballet, "The Festival of Fire"; music to Kraschewski's folk-drama, "The Cottage near the Village"; cantata,



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He edited with Sigismund Gloger a collection of folk-songs, “Piesni ludu” (1892), and arranged Moniuszko’s “Soldiers’ Songs” for orchestra.

Noskowski’s string quartet was played in Boston, March 16, 1897, by the Adamowski Quartet.

His overture, “Das Meerauge,” was played at Brighton Beach in 1891 by Anton Seidl’s orchestra.

The overture is scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, harp (*ad libitum*), strings.

VARIATIONS ON A THEME BY JOSEF HAYDN, IN B-FLAT MAJOR, OP. 56A.
JOHANNES BRAHMS

(Josef Haydn born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809. Johannes Brahms born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms in 1873 sought vainly a quiet country place for the summer. He lodged for two days in Gratwein, Styria, and was driven away by the attentions of “some æsthetic ladies.” He then went to Tutzing, on Lake Starnberg, and rented an attic room in the Seerose. The

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night he arrived he received a formal invitation to join a band of young authors, painters, and musicians, who met in the inn. He left the Seerose early in the morning, and the fragments of the invitation were found on the floor of his room. He then went to Hermann Levi's house in Munich, and stayed there during the early part of the summer. In August he attended the Schumann Festival at Bonn, and it was at Bonn that he played with Clara Schumann to a few friends the Variations on a theme by Haydn in the version (Op. 56B) for two pianofortes.

The statement that "he composed these variations at Tutzing in the summer of 1873" seems to be unfounded, unless he wrote them at the Seerose in half a night.

The first performance of the Variations was at a Philharmonic concert in Vienna on November 2, 1873. Otto Dessoff was the conductor. The Variations were applauded warmly by the large audience and by the professional critics.

The Variations were performed in Munich on December 10, 1873, when Levi conducted, and early in February, 1874, they were played at Breslau (twice), Aix-la-Chapelle, and Münster. Played again in Munich, March 14, 1874, when the composer conducted the work and played the pianoforte part of his Concerto in D minor, the music met with little favor. In spite of Levi's endeavors, the public of Munich cared not for Brahms. The first performance of the Variations in London was at a Philharmonic concert, May 24, 1875, when W. G. Cusins was the conductor. Early in 1876 Brahms visited Holland and conducted the Variations at Utrecht (January 22).

The first performance in Boston was at one of Theodore Thomas's concerts, January 31, 1874. The Variations have been played here at concerts of the Boston Symphony Orchestra, December 6, 1884, March

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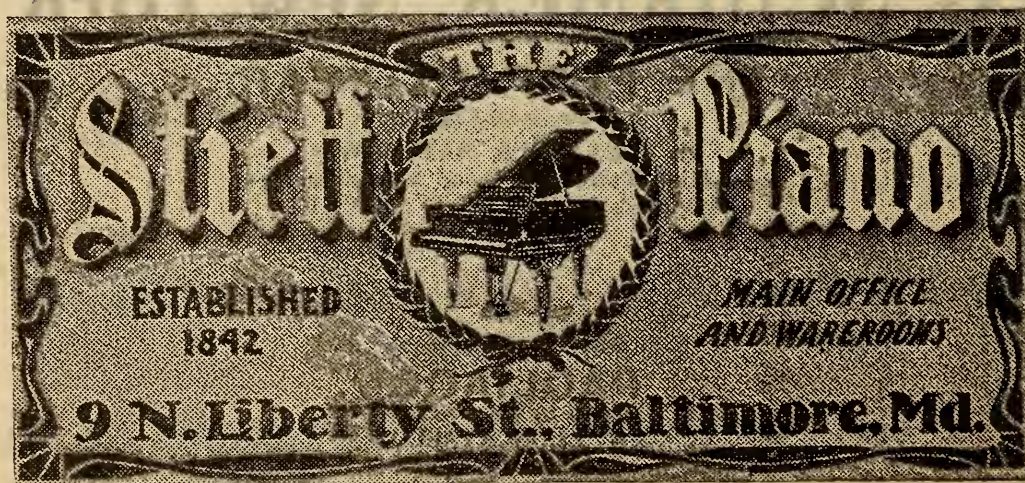
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The theme is taken from an unpublished collection of divertimenti for wind instruments, and in the original score it is entitled "Hymn of Saint Anthony." Brahms's work has been called "Hommage à Haydn." The theme is announced in plain harmony by wind instruments over a bass for 'cellos, double-basses, and double-bassoon. Mr. Apthorp wrote concerning these variations: "In these variations Brahms has followed his great predecessors—and notably Beethoven—in one characteristic point. Beethoven, as Haydn also, often treated the form of Theme with Variations in one sense somewhat as he did the concerto. With all his seriousness of artistic purpose, he plainly treated the concerto as a vehicle for the display of executive technique on the part of the performer. Much in the same spirit, he treated the Theme with Variations as a vehicle for the display of musical technique on the part of the composer. In many of his variations he made an actual display of all sorts of harmonic and contrapuntal subtleties. No doubt this element of technical display was, after all, but a side-issue; but it was very recognizably there notwithstanding. We find a very similar tendency evinced in these variations by Brahms. With all their higher emotional and poetic side, the element of voluntarily attempted and triumphantly conquered difficulty is by no means absent. Like Beethoven, he plainly regards the form as to a certain extent a musical *jeu d'esprit*, if an entirely serious one." And again: "The variations do not adhere closely to the form of the theme; as the composition progresses, they even depart farther and farther therefrom. They successively present a more and more elaborate free contrapuntal development and working-out of the central idea contained



in the theme, the connection between them and the theme itself being often more ideal than real."

It was Hans von Bülow who said of Beethoven taking themes for variations from forgotten ballets or operas, of Schumann taking a theme from Clara Wieck, and of Brahms choosing a theme by Paganini: "The theme in these instances is of little more importance than that of the title-page of a book in relationship with the text."

Variation I. *Poco più andante*. The violins enter, and their figure is accompanied by one in triplets in the violas and 'cellos. These figures alternately change places. Wind instruments are added.

II. B-flat minor, *pù vivace*. Clarinets and bassoons have a variation of the theme, and violins enter with an arpeggio figure.

III. There is a return to the major, *con moto*, 2-4. The theme is given to the oboes, doubled by the bassoons an octave below. There

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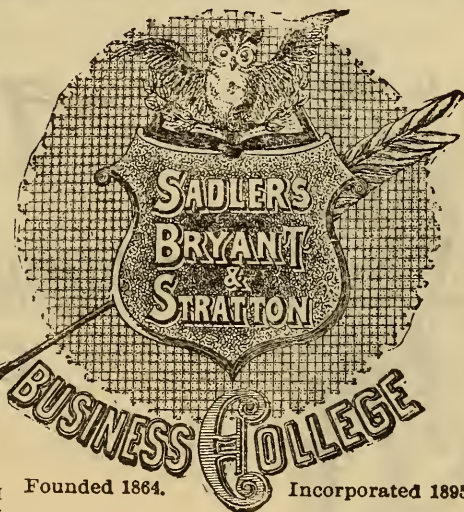
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is an independent accompaniment for the lower strings. In the repetition the violins and violas take the part which the wind instruments had, and the flutes, doubled by the bassoons, have arpeggio figures.

IV. In minor, 3-8. The melody is sung by oboe with horn; then it is strengthened by the flute with the bassoon. The violas and shortly after the 'cellos accompany in scale passages. The parts change place in the repetition.

V. This variation is a vivace in major, 6-8. The upper melody is given to flutes, oboes, and bassoons, doubled through two octaves. In the repetition the moving parts are taken by the strings.

VI. Vivace, major, 2-4. A new figure is introduced. During the first four measures the strings accompany with the original theme in harmony, afterwards in arpeggio and scale passages.

VII. Grazioso, major, 6-8. The violins an octave above the clarinets descend through the scale, while the piccolo doubled by violas has a fresh melody.

VIII. B-flat minor, presto non troppo, 3-4. The strings are muted. The mood is pianissimo throughout. The piccolo enters with an inversion of the phrase.

The Finale is in the major, 4-4. It is based throughout on a phrase, an obvious modification of the original theme, which is used at first as a ground bass,—“a bass passage constantly repeated and accom-

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panied each successive time with a varied melody and harmony." This obstinate phrase is afterward used in combination with other figures in other passages of the Finale. The original theme returns in the strings at the climax; the wood-wind instruments accompany in scale passages, and the brass fills up the harmony. The triangle is now used to the end. Later the melody is played by wood and brass instruments, and the strings have a running accompaniment.

OPERA v. DRAMA.

BY VERNON BLACKBURN.

When Mr. William Archer lends his well-known initials to the consideration of music, one always looks out for sport. For Mr. Archer is by theory a Wagnerian, and in his casual utterance a hopelessly independent person to whom the separation of the arts is a matter of eternal consequence. Before, therefore, we take Mr. Archer in hand let us look somewhat carefully into the position of the theoretic Wagnerian. The search is an interesting one; and, in the world

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of theory, it is profitable, and may lead towards conclusions which, in the long run, will probably meet with general acceptance.

This is a digression. . . . In theorising upon music, one is filled with a certain sense of hopelessness. The Sir Isaac Newton of music, the man with—in Newman's phrase—a fine musical "illative sense," has never yet arisen on the earth. The first principles of music are buried, so to say, in so remote a corner of the human soul that it is almost impossible to hunt those mysterious streams to their fountain head; and, for that reason, it is practically impossible to discover the genuine, the eternal, the fixed laws of musical beauty which have been destined, according to the laws of art, for a perdurable reign in the heart of cultivated humanity. . . . But this, as we have said, is a digression.

To return to our theoretic Wagnerian, or, shall we say? to Wagner himself in the act of theory. To this person, as we have before now expounded in these columns, the art of drama is a desolate art, dwelling in solitude: a nude art, an art without completion. Moreover there is, according to the theory, another muse hard at hand prepared to cast decent drapery over the shivering shoulders of the drama. This is music. Without music drama remains a cold skeleton; music is the spirit of the wilderness which the prophet saw; it clothes the white bones with flesh and endues it with vitality and quickness. It is the expansion, the interpretation, the completion of the drama.

To this end Wagner wrote his music-dramas; and to this end, the mere actor needed, from his point of view, to be endowed with a technical gift of vocal and musical faculty which alone—to use the old words—expanded, interpreted, and completed the drama. Therefore it was that Wagner first wrote his drama, so far as the mere literature was concerned, before he wrote the interpreting music; and afterwards he crowned, as it were, his labour of literature with harmony and musical movement. The actor who could vocalize the written word movingly might be an artist; but the actor who could sing the written and musical word with grandeur of effect was, in fact, the only possible artist in completion.

Now let us hearken unto Mr. William Archer in the utterance which he makes upon the relative value of Duse's and Calvé's performance in "Cavalleria Rusticana," the one in drama, the other in music-drama. Music, he observes, being the language of emotion, the emotional effect of the opera ought to be infinitely greater than that of the play. But, he asks, is it? And he adds, a little later: "In the very process of translation into this tumultuous, tempestuous, multitudinous tone-

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speech, dramatic emotion seems to me to lose its appeal to our intimate human sympathies." And again, "Therefore a piece of concentrated drama, like this Sicilian love-catastrophe, seems to me to lose its directness of appeal when translated into music."

We must be excused for quoting, for the aptness of the ideas, one more passage from the same brief essay: "I cannot help asserting the fact (explain it how you may) that with all [Calvé's] magnificent physical gifts and technical acquirements, and with all the vast machinery of music-drama to help her, the Santuzza of Covent Garden did not produce upon me anything like the intensity of purely emotional effect produced by the haggard, inarticulate, ungainly little Santuzza of Daly's Theatre."

Thus far the purely dramatic critic; and the ingenious reader will have already perceived that the quotations thus made have been brought forward as rebutting witness against certain chapters of the "Oper und Drama," which have always appeared to us to contain some of the most pernicious musical theories which it is possible to discover beneath this heavenly light. The writer of these words is perfectly aware of the accusation to which he has exposed himself by making this assertion. He will be told—he has already been told—that he "sneers at Wagner." Let him therefore state at once that he has no intention on earth of doing any such thing. Our admiration for Wagner as an orchestral organizer, as a man of infinite industrial genius, as a writer who can leave no successor to the work which he took in hand, and which he carried through with so extraordinary and conspicuous a success, is extremely great. But we have maintained, and we shall continue to maintain, that apart from his artistic achievement he harboured theories which can never be permitted in the name of art. The world has agreed so unhesitatingly to accept Wagner the music-

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dramatist with enthusiasm that there are some people, even outside the circle of Mr. W. Ashton Ellis, who think it blasphemy to question the prose writings of Wagner the music-theorist. But this is again a digression.

Let us turn now to the remarks of the musical critic of the same journal from which we have already made quotation. Writing of Calvé's *Santuzza*, "G. B. S." observes: "Her *Santuzza* was irresistibly moving and beautiful. . . . Duse makes the play more credible, not because an opera is less credible than a play"—the Wagnerian had to say so much, although he does not see that it utterly contradicts his concluding sentence—"but because Duse makes the woman not only intensely pitiable, but hopelessly unattractive, so that Turiddu's preference for Lola seems natural, whereas in the opera his desertion of Calvé is not to be tolerated as the act of a sane man: one cannot take any interest in such an ass."

Behold the conclusion, made without effort on our part by two independent critics who would rush into the embraces of Wagner (the prose-writer) if they could, by a miracle of resurrection, meet him in Tottenham Court-road to-morrow. Of course the opera is made less credible than the play, for this very reason that it is put out of Calvé's power to be anything else but vocally delightful and enchaining; for *her* there can be no painful, halting, helpless utterance, which is the triumph of Duse's art. The music-drama forbids it. She cannot choose—in Mr. Gilbert's delightful phrase—but sing her best; and therefore she cannot choose but be artistically beautiful, and show that the more she and Duse attain perfection, each in her own art, the more they demonstrate conclusively not only that music and drama do not necessarily complete one another, but that there may be an absolute antagonism between the drama and the music-drama; and that therewith the theories to which we have already referred, perhaps wearisomely, cannot stand the test of—experience.

We have to thank our contemporary, the *National Observer*, for the high compliment which it has accorded to our opinions upon "Manon Lescaut" and "Falstaff"—opinions which have been reproduced throughout in substance, and sometimes word for word, from our critiques upon these operas, in the columns of that distinguished paper. We have a sufficient interest in our views upon the art of music to be too pleased to find those views propagated by whatever means, even if we are not always credited for the ingenuity of our own expressions.

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MUSIC BY PRINCIPLE.

(From the *Pall Mall Gazette*.)

On Saturday afternoon Sir A. C. Mackenzie completed the last of the lectures which he has been delivering at the Royal Institute, on National Music, and upon which we have been making some comment from week to week. In it he at last explained the gist of the whole matter. His motive, he said, had all along been to endeavour to weigh the chances of success or failure which might attend a serious attempt to arrive at a more definite and characteristic school of music than we now possessed in England, by looking carefully into such of the specific qualities that we might claim as ours. Obviously, he said, no such achievement would be accomplished by any one man; it must be the result of a long succession of efforts. His subsequent words deserve a paragraph to themselves.

We had, however (he continued), witnessed the production in recent years of many orchestral and other works, representative of the racial expression of the several nationalities which went to make up Great Britain. There were symphonies (Welsh, Irish, and English), rhapsodies, overtures, pibrochs, and what not; and though we might seem to be passing through the experimental stage, it was clear that the initial steps had already been taken towards the desired goal by our best composers.

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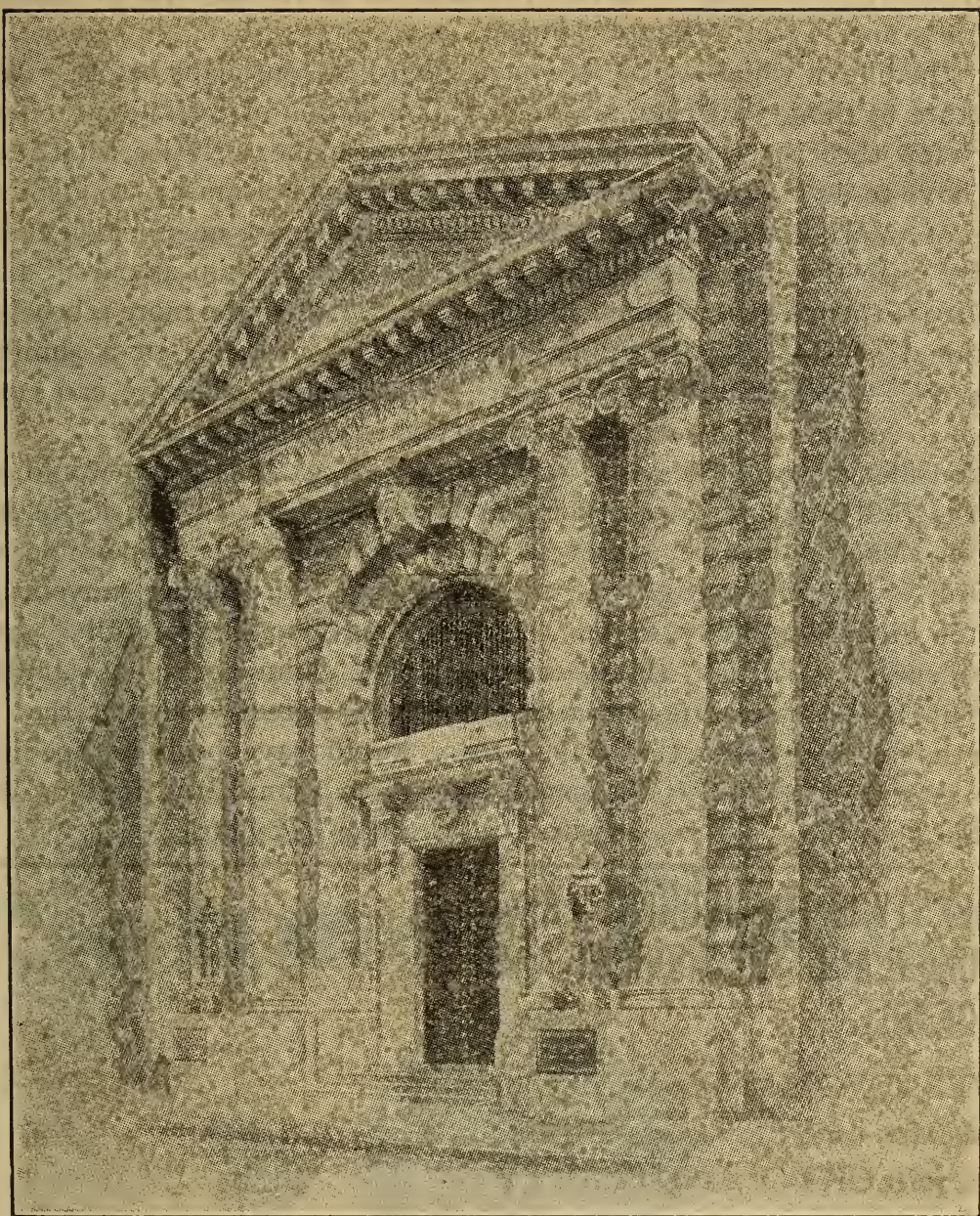
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We have read these words many times, and each time with increasing sadness and regret. Here is, indeed, a new way of making music, a way the like of which was surely never heard by musicians before. We venture to think that they amount to a confession of weakness such as very few theorists would allow themselves to make. Notice what it is we have to do in order to create an English school of music; to inspiration of an original kind we are not to listen at all; we must "look carefully" into the "specific qualities" that we may "claim as ours," and cultivate them for all we know how; and, meanwhile, the more pibrochs, national overtures—"Britannia," by Sir A. Mackenzie, for a shining example—English, Welsh, Scottish, or Irish symphonies we can contrive to compose, the better for our national school of music.

Consider a parallel instance. We suppose that Beethoven would be considered to belong to the German National School of Musicians by Sir A. Mackenzie; we gather so from his words. Is it possible to conceive Beethoven engaged, say, in writing the opening movement of the Fifth Symphony, and at the same time "looking carefully" into the "specific qualities" that Germany might "claim as its own," building up his own construction accordingly? We greatly suspect that if Beethoven had taken this course there would have been no opening movement of the Fifth Symphony, no Fifth Symphony at all. We judge from the "specific qualities" of German folk-music.

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But, according to Sir A. Mackenzie, Beethoven, had he been the patriot that he should have been, rather than the musician that he was, ought to have indulged in some such argument as this: "I am a German. It is my duty to help in the formation of a distinctive German school of music. I will compose a German symphony, which I will call by the simple title, 'La Tedesca.' It shall have innumerable reminiscences of the folk-songs, the student tunes, the country airs which are familiar to the natives of our soil, all developed in a manner worthy of my contrapuntal skill and resource. Adept as I am at variations, I will wrestle with every melody with persistent ingenuity. I will call it my Fifth Symphony; and it won't be in any particular key. And so farewell to a symphony in C minor."

This is literally what is recommended to the supposed growing school of English musicians as a natural, as a commendable course of action. Says Sir A. Mackenzie: "It is absurd to wait with folded arms for the advent of a mighty genius who would solve the problem at a single blow." Problem? What problem? The problem of an English National School—if so nonsensical a phrase may be permitted—or what? And, whatever the problem may happen to be, it is difficult to see how a mighty genius will solve it, even if we waited for him. It is the custom of the ordinary mighty genius to do his own artistic work

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out of the soul crying within him for artistic work to be done. He does not—no mighty genius ever did—solve national artistic problems.

We trust, then, that we have made it clear to readers that it is a perfectly futile expectation to foresee the creation of a really great National School of Music by a kind of fixed rule out of unalterable theoretical principles. This is not the way that the artist works, no matter what the medium of his expression. Poetry is not a question of metre, or Hayley would be the greatest poet the world has seen; painting is not a question of measurement and mixtures, or the copyists of a Raffaele must be considered greater than Sir Joshua in a less inspired moment. Nor is music a matter of principle, to be conquered by backward references to specific qualities or to native songs.

When Beethoven waved his arms to the sun and shouted in the plenitude of his inspiration; when Berlioz, on that last most poignant morning, strummed on a window-sill the melody he was too weak to write or to sing; when Mozart, with the very passing of his life, signified to the devoted Süssmayer a kettledrum effect for his "Requiem"; did *these* musicians at such moments "look carefully into the specific qualities" of which we have heard so much, or did they not simply give expression to the art that filled their own mortal vessels? In truth, you cannot found a school of art on principle. If a race of English musicians should arise and make their country distinguished in music we should rejoice exceedingly. But we are convinced that the music must come from an interior gift; you cannot build it up by law.

At the same time, we cannot conclude without thanking Sir A. Mackenzie for a flood of light which he has thrown upon the methods of certain modern composers.

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THE PROBLEM OF THE INFANT PRODIGY.

Passionately eulogistic articles by leading music critics of London on the performances of certain boy fiddlers, infant prodigies, have been published in London journals. These eulogies seem extravagant to those of us who heard Florizel Reuter, who now calls himself von Reuter, Kocian, and Franz von Vecsey. They seem preposterous in the case of Master Elman, who has not yet visited the United States.

These eulogistic articles were not by irresponsible, hysterical "lovers of music." They were written by Mr. Vernon Blackburn of the *Pall Mall Gazette* and by Mr. E. A. Baughan of the *Daily News*, men accustomed to hearing and discriminating, men not given to reckless honey daubing. Mr. Blackburn is always entertaining, and he often writes with exquisite fancy as a master of the phrase. Mr. Baughan is more direct, more easily understood perhaps by the reader of news. A mediocre performance or an inferior composition may spur Mr. Blackburn to an article that is more artistic, more musical, than the provoking cause. Mr. Baughan at once incites confidence as a man of intelligence who tells in unmistakable language what he heard and saw.

We all heard Kubelik (as a youth), Reuter, Kocian, von Vecsey. They were indeed surprising boys, and judged as boys three of them at least—for Kocian's reputation abroad was not easily understood here—deserved full houses and applause. But no sane person thought of speaking of any one of them in the same breath with Ysaye, Sarasate, Kreisler. Yet Mr. Blackburn did not hesitate to say of von Vecsey: "This is no prodigy in the true sense of the term: he is a finished artist"; and read Mr. Blackburn's incredible article on Elman: "We are content to say that he reaches the ideal plane of the great violinist; we speak of him not in the least as if he were a mere phe-

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nomenon, but we praise him quietly and unsentimentally because he is a great and wonderful artist. Technic we seem to expect nowadays from boys and girls of almost any tiny age; but we get it in an extraordinary degree from Elman. He seems to know every device possible to his instrument. The places into which others have hesitated to enter he seems to have explored with fearless boldness. And therein lies the great characteristic of his playing,—his absolute fearlessness. He is the Siegfried of modern violinists."

One may enjoy the amazing technique of an infant prodigy,—if there is not the thought of body-injuring, brain-stunting labor that brought this uncanny proficiency,—and one may at the same time remember the text about a child speaking as a child. The hot eulogists of the infant prodigies now before the public insist that these children display the emotional power of men. Mr. Baughan has voiced such an opinion in an article entitled "The Problem of the Prodigies."

He begins by speaking of Mischa Elman:—

"It was curious to watch the expression on the faces of many well-known violinists at the recital given the other day by Mischa Elman. Here was a boy of thirteen playing difficult compositions with a technical aplomb that is supposed to come only with maturity. If his gifts ended in technical mastery of his instrument, there would not be anything so wonderful in Elman's playing, for in these days we expect much from a boy of his age. But there was very much more than technique in his performance of Lalo's 'Symphonie Espagnole' and

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Rubinstein's Romance, which was given as an encore. His interpretations were remarkable for the qualities which one does not expect from a lad who can have had no experience of life, and whose emotions, one would think, must run in the grooves natural to a boy of his age. And from all accounts he is just a simple boy, full of fun and high spirits.

“This early development of the musical sense is not uncommon. Indeed, it may be said that all great executants have been prodigies.

“It is of some value in estimating the peculiarity of this early musical development to remember that in hardly any other walk of life are there prodigies. Even in music itself creative talent is very seldom shown at an abnormally early age. Mendelssohn was more or less of a prodigy composer, but then he was comparatively a young man. Mozart, it is true, began writing while still a mere boy, and in modern days young Florizel von Reuter has shown considerable aptitude for composition. These are exceptions. But there are no cases on record, I believe, of a poet writing finished work at the age of ten or twelve, of a boy philosopher or scientist.

“When a lad of Mischa's age can enter so deeply into the very emotional contents of a piece, it is clear that the capability of doing so cannot be dependent on the action of trained reasoning powers, for however great a boy may be in mental possibilities he cannot have attained the maturity of mind that is required for concentrated mental work. Of course, in committing a long composition to memory and in gaining the technical freedom necessary to play it easily a considerable amount of intellectual exercise is required. A prodigy's brain must be not only abnormally sensitive, but it must also be capable of working soundly. It must be a powerful organ in his physical make-up. But, after all, this part of a prodigy's mental nature is not

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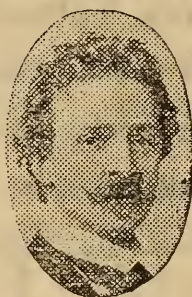
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so very wonderful. Many boys who have afterward won distinction in the learned professions have shown extraordinary powers of assimilating knowledge. They could not, it is true, pose as finished masters of any craft. But every one must have met with cases of boys of twelve and thirteen who have displayed marvellous talent for mathematics, for instance. I remember one or two such cases at school, and also with what suspicion they were viewed by those of us who were not gifted in the same way. Most of us, too, can remember how little these mental prodigies have made of their after life.

"We had better leave the word 'genius' unused in this discussion, for it is the usual method of begging all questions of abnormal mental development. A gift from the gods explains everything too easily. But there is no doubt that, though our senses can be and are trained from the earliest days, they come to us comparatively ready-made. A sense of color and of form has often been displayed by boys who have a special bent toward the plastic arts. Children of all kinds have a very keen perception of color and form. Even a baby, incapable of speech or any mental exercise which presupposes training, will show a lively delight with some article of peculiar color or form, and it is no uncommon thing to see a child of four or five sit entranced for hours by a picture book, not necessarily a picture book of the ridiculous type which the 'grown-up' imagines the child is only capable

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of appreciating. Personally, I remember well that an illustrated Bible, in which the well-known masterpieces of painting were produced by the engraver, was the most cherished possession of my childhood. I could not have given any satisfactory answer to a question why those fine pictures fascinated me so much, and luckily I was never asked for any æsthetic analysis of my impressions. Every line had a meaning to me, and the pictures became part of my mental life. I must apologize for these reminiscences of a palsied dotage, but I think they bear on the point.

“In the same way I can remember to have received the deepest pleasure from hearing my mother play and sing. I did not know that she was playing Beethoven’s sonatas, nor that she was singing Mozart and Rossini, but unless my memory plays me false I appreciated the music as much then as I do now, although I could not explain precisely why I appreciated it; nor, to tell the truth, can I now.

“Between this early appreciation of the two arts of painting and music to the power of excelling in their practice no question of different mental development is involved. Had I the physical aptitude I could have reproduced those Bible pictures and that music with absolute fidelity, and they were sufficiently grasped by my mind to enable me to give the reproductions some tinge of individuality. I cite my own case because I was not in any way abnormally gifted. How much

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easier would it be for a boy of Elman's sensitiveness to give interpretations that surprise grown-up people who entirely forget their early mental life! They forget how as children they had, for one thing, a keen sense of character, so that no cajoling would make them like uncles and aunts against whom their intuition warned them. Do not children, indeed, continually put us to shame by the keenness of their intuition? The brain of a young creature who has come to the period when the newness of the world is gradually being mentally classified often astonishes us with its quick grasp of essentials,—astonishes and often confounds.

"Music is well known to be a matter of sense and not of mental exercise. When we grow up we speak a lot of nonsense about the intellectual side of music. It has its intellectual side, of course, but at bottom it is a matter of feeling and not of thought. That is the reason why so many critics of excellent gifts go quite wrong in the simplest judgments,—for instance, in quality of tone. It is not uncommon that a certain singer or violinist is described as beautiful by one writer and as not beautiful by another. The sense of beauty of tone may be developed, and it may be destroyed, but it is a question of sense, and a child has it as strongly as a grown man, perhaps more strongly. With regard to Elman it is considered extraordinary that he should be able to play emotional music with the right emotion, though as a boy of twelve he cannot possibly have experienced any such emotion in his life. But music carries its own emotion. The performer has it ready-made for him if he does but understand the language. Many children understand it well enough, but they cannot make that understanding articulate. The prodigy, I take it, is just a musical child of abnormal sensitiveness of mind and body."

The conclusion arrived at by Mr. Baughan seems logical, but are the emotions of a child so similar to those of a man or woman that

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the latter, hearing an expression of the child's emotions in music, will necessarily be moved? To some—and they are not so very few—a child is unintelligible and seldom sympathetic unless he be frankly a child, and then he disconcerts others, as Charles Lamb, who looked upon boys as unwholesome companions for grown persons. There are parents who wholly fail to understand the emotional nature of their children.

Some studying the problem of the infant prodigy have advanced the theory of the reincarnation of a musical soul. "Lancelot" of the *Referee* discusses the question in an interesting manner: "The theory advanced by some that the prodigy is a reincarnation of a musical soul is poetical and fascinating, and excites the imagination to o'erleap itself; but at present the only shadow of justification of the theory is the Eastern antiquity of the belief in spiritual transmigration. Assuming that the heart-moving fervency and tenderness with which Mischa Elman gave out the second subject in the opening movement of Tschaikowsky's violin concerto were the utterances, as indeed they seemed to be, of a soul old in love speaking through a new medium, and supposing that the vigor and manliness of the interpretation of virile passages were inspired by a spirit developed in a former state of existence, granting this and its wide sweeping consequences, we are still faced with the phenomenon of the power to execute passages which ordinary students take years to acquire. The physiological puzzle, indeed, is as great as the psychological problem.

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touch, and also a keen perception of gradation of pitch, since they slide up and down the strings in automatic sympathy with the sound imagined in the brain. When it is remembered that in rapid passages from five hundred to seven hundred notes a minute are formed by one hand, while their volume and intensity are simultaneously produced and regulated by the other hand, by the medium of a lever the fulcrum of which is ceaselessly being shifted, it will be realized that the executive side of the prodigy is as wonderful as the psychological aspect. Both actions, of course, proceed from the brain, and possibly the key to the solution of the mystery is Mischa Elman's recent answer when asked about his practising: 'I would play for about twenty minutes, and then if I found I could not get the effect I wanted I would stop and think until I felt how it should be.' This would indicate an abnormally developed nerve power and consequent muscular control, and beyond this an imagination set in action by unconscious cerebration, supplying the place of that which in the adult is experience, or recollection of past emotional phases."

Take any one of these prodigies: is his emotional skill—when he has any—merely imitation? "Lancelot" considers this point: "Imitation is undoubtedly a great factor in the performances of the prodigy. We see this faculty at work in the games of all children; it runs, indeed, through the entire animal creation, and in the human species, being allied to the power of imagination, it takes the form of impersonation. 'Let's pretend' is heard from the nursery to the playground. These two salient facts throw some light on the prodigy problem, but they leave much in darkness. If you teach an adult to imitate, you go the surest way to kill his individuality, and, the more ardently he imitates, the greater the certainty that he will arrive at high-class mediocrity.

"Imitation is a necessary and valuable platform on which to base individuality, but to use it as a ladder is to court disaster. Of course, a perfect imitation would be as good as the original, but a perfect imitation goes into the intention of the performer underlying his expression, and embraces such psychological subtleties as to make its accomplishment by a child phenomenal. Moreover, masters do not

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teach, parrot fashion, by constantly playing to their pupils, and those musicians who have heard the recent trio of prodigies—von Vecsey, von Reuter, and Mischa Elman—recognize in each of them individuality of style.”

It will be observed that Mr. Baughan and “Lancelot” discuss the question without hysteria and without use of what Artemus Ward described as “pretty shop-keeping talk.” As an example of the latter, an article published in the *London Telegraph* may be commended:—

“Rain beat noisily upon the roof and thunder roared and rattled, but Mischa Elman went calmly on with his prescribed Paganini and Bach and Wieniawski. Calmly is the word, be it noted, not stolidly. We have had stolid wonder-children on our musical platforms; Mischa is not of them. Upon his face, as he plies the bow, rests a great peace, and only now and then, with a more decided expression, does he lower his cheek upon the instrument, as though he would receive from it the impulse of its vibrations and to it communicate his own soul beats. The marvel of this boy does not lie in his execution of difficult passages. If it did, perhaps we should award it but perfunctory notice, seeing that among the children of our generation there are so many who play with difficult passages much as their predecessors did with marbles. We have gone beyond mere dexterity in bowing and fingering, and can say, in the spirit of one of old time, that from the babe and suckling comes now the perfection of such praise as lies within the compass of a violin.

“Asked to account for this,—to explain why Mischa Elman, laying cheek to wood, reveals the insight and feeling of a man who has risen to the heights and plumbed the depths of human life,—we simply acknowledge that the matter is beyond us. We can do no more than speculate, and, perhaps, hope for a day in which the all-embracing science of an age more advanced than our own shall discover the particular brain formation, or adjustment, to which infants owe the powers that men and women vainly seek. Those powers may be the Wordsworthian ‘clouds of glory,’ brought from another world. If so, what a brilliant birth must that of Mischa Elman have been! The boy was heard in a work by Paganini and another by Wieniawski, both good

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things of their meretricious kind, and both irradiated, as we could not but fancy, by the unconscious genius which shines alike on the evil and the good, making the best of both. Upon the mere execution of these works we do not dwell, preferring the charm of the moments in which the music lent itself to the mysterious emotion of the youthful player, and showed, not the painted visage of a mountebank, but the face of an angel."

SYMPHONY IN F MAJOR, No. 8, Op. 93 . . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16, 1770; died at Vienna, March 26, 1827.)

This symphony was composed at Linz in the summer of 1812. The autograph manuscript in the Royal Library at Berlin bears this inscription in Beethoven's handwriting: "Sinfonia—Linz, im Monath October, 1812." Glöggel's *Linzer Musikzeitung* made this announcement October 5: "We have had at last the long-wished-for pleasure to have for some days in our capital the Orpheus and the greatest musical poet of our time, Mr. L. van Beethoven; and, if Apollo is gracious to us, we shall also have the opportunity of wondering at his art." The same periodical announced November 10: "The great tone-poet and tone-artist, Louis van Beethoven, has left our city without fulfilling our passionate wish of hearing him publicly in a concert."

Beethoven was in poor physical condition in 1812, and Staudenheim, his physician, advising him to try Bohemian baths, he went to Töplitz by way of Prague; to Carlsbad, where a note of the postilion's horn found its way among the sketches for the Eighth Symphony; to Franzensbrunn and again to Töplitz; and lastly to his brother Johann's* home at Linz, where he remained until into November.

* Nikolaus Johann, Beethoven's second younger brother, was born at Bonn in 1776. He died at Vienna in 1848. He was an apothecary at Linz and Vienna, the *Gutsbesitzer* of the familiar anecdote and Ludwig's pet aversion.

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At the beginning of 1812 Beethoven contemplated writing three symphonies at the same time; the key of the third, D minor, was already determined, but he postponed work on this, and as the autograph score of the first of the remaining two, the Symphony in A, No. 7, is dated May 13, it is probable that he completed the Seventh before he left Vienna on his summer journey. His sojourn in Linz was not a pleasant one. Johann, a bachelor, lived in a house too large for his needs, and so he rented a part of it to a physician, who had a sister-in-law, Therese Obermeyer, a cheerful and well-proportioned woman, of an agreeable if not handsome face. Johann looked on her kindly, made her his housekeeper, and, according to the gossips of Linz, there was a closer relationship. Beethoven meddled with his brother's affairs, and, finding him obdurate, he visited the bishop and the police authorities and persuaded them to banish her from the town, to send her to Vienna if she should still be in Linz on a fixed day. Naturally, there was a wild scene between the brothers. Johann played the winning card: he married Therese on November 8. Ludwig, furious, went back to Vienna, and took pleasure afterward in referring to his sister-in-law in both his conversation and his letters as the "Queen of Night."

This same Johann said that the Eighth Symphony was completed from sketches made during walks to and from the Pöstlingberge, but Thayer considered him to be an untrustworthy witness.

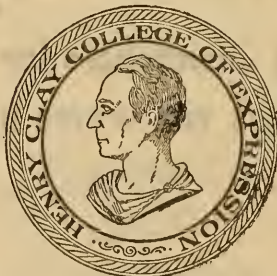
The two symphonies were probably played over for the first time at the Archduke Rudolph's in Vienna, April 20, 1813. Beethoven in the same month endeavored to produce them at a concert, but without success. The Seventh was not played until December 8, 1813, at a concert organized by Mälzel, the mechanician.

* * *

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As the name of Mälzel is associated with the second movement of the Eighth Symphony, a sketch of his adventurous career will not be impertinent.

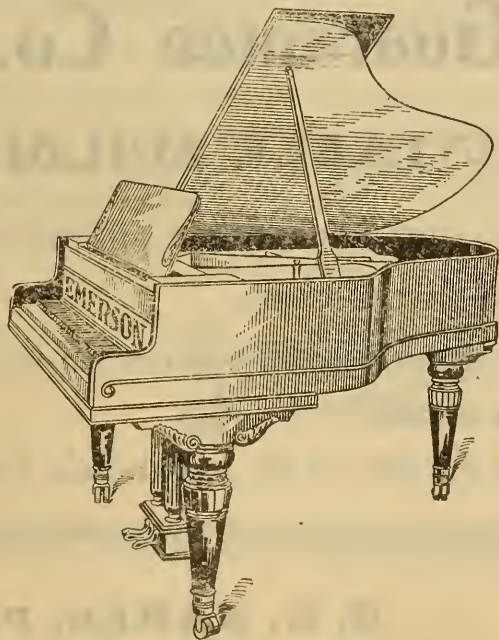
Mälzel, the famous maker of automata, exhibited in Vienna during the winter of 1812-13 his automatic trumpeter and panharmonicon. The former played a French cavalry march with calls and tunes; the latter was composed of the instruments used in the ordinary military band of the period,—trumpets, drums, flutes, clarinets, oboes, cymbals, triangle, etc. The keys were moved by a cylinder, and overtures by Handel and Cherubini and Haydn's Military Symphony were played with ease and precision. Beethoven planned his "Wellington's Sieg," or "Battle of Vittoria," for this machine. Mälzel made arrangements for a concert,—a concert "for the benefit of Austrian and Bavarian soldiers disabled at the battle of Hanau."

This Johann Nepomuk Mälzel (Mälzl) was born at Regensburg, August 15, 1772. He was the son of an organ-builder. In 1792 he settled at Vienna as a music teacher, but he soon made a name for himself by inventing mechanical music works. In 1808 he was appointed court mechanic, and in 1816 he constructed a metronome, though Winkel, of Amsterdam, claimed the idea as his. Mälzel also made ear-trumpets, and Beethoven tried them, as he did others. His life was a singular one, and the accounts of it are contradictory. Two

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leading French biographical dictionaries insist that Mälzel's "brother Leonhard" invented the mechanical toys attributed to Johann, but they are wholly wrong. Fétis and one or two others state that he took the panharmonicon with him to the United States in 1826, and sold it at Boston to a society for four hundred thousand dollars,—an incredible statement. No wonder that the Count de Pontécoulant, in his "Organographie," repeating the statement, adds, "I think there is an extra cipher." But Mälzel did visit America, and he spent several years here. He landed at New York, February 3, 1826, and the *Ship News* announced the arrival of "Mr. Maelzel, Professor of Music and Mechanics, inventor of the Panharmonicon and the Musical Time Keeper." He brought with him the famous automata,—the Chess Player, the Austrian Trumpeter, and the Rope Dancers,—and he opened an exhibition of them at the National Hotel, 112 Broadway, April 13, 1826. The Chess Player was invented by Wolfgang von Kempelen. Mälzel bought it at the sale of von Kempelen's effects after the death of the latter, at Vienna, and made unimportant improvements. The Chess Player had strange adventures. It was owned for a time by Eugène Beauharnais, when he was viceroy of the kingdom of Italy, and Mälzel had much trouble in getting it away from him. Mälzel gave an exhibition in Boston at Julien Hall, on a corner of Milk and Congress Streets. The exhibition opened September 13, 1826, and

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closed October 28 of that year. He visited Boston again in 1828 and in 1833. On his second visit he added "The Conflagration of Moscow," a panorama, which he sold to three Bostonians for six thousand dollars. Hence, probably, the origin of the parharmonicon legend. He also exhibited an automatic violoncellist. Mälzel died on the brig "Otis" on his way from Havana to Philadelphia on July 21, 1838; and he was buried at sea, off Charleston. The *United States Gazette* published his eulogy, and said, with due caution: "He has gone, we hope, where the music of his Harmonicons will be exceeded." The Chess Player was destroyed by fire in the burning of the Chinese Museum at Philadelphia, July 5, 1854. A most interesting and minute account of Mälzel's life in America, written by George Allen, is published in the "Book of the First American Chess Congress," pp. 420-484 (New York, 1859). See also "Métronomie de Maelzel" (Paris, 1833); the "History of the Automatic Chess Player," published by George S. Hilliard, Boston, 1826; Mendel's "Musikalisches Conversations-Lexicon." In Poe's fantastical "Von Kempelen and his Discovery" the description of his Kempelen, of Utica, N.Y., is said by some to fit Mälzel, but Poe's story was probably not written before 1848. Poe's article, "Maelzel's Chess Player," a remarkable analysis, was first published in the *Southern Literary Messenger* of April, 1836. Portions of this article other than those pertaining to the analysis were taken by Poe from Sir David Brewster's "Lectures on Natural Magic."

* * *

The first performance of the Eighth Symphony was at a concert given by Beethoven at Vienna in the "Redoutensaal" on Sunday, February 27, 1814. The programme included his Symphony No. 7; an Italian terzetto, "Tremate, empi, tremate" (Op. 116, composed in 1801 [?]),

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sung by Mrs. Milder-Hauptmann,* Siboni,† and Weinmüller;‡ this Symphony in F major; and "Wellington's Sieg, oder die Schlacht bei Vittoria" (Op. 91, composed in 1813).

The *Allgemeine Musik-Zeitung* in a review of this concert stated that the Seventh Symphony (first performed December 8, 1813) was again heartily applauded, and the Allegretto was repeated. "All were in anxious expectation to hear the new symphony (F major, 3-4), the latest product of Beethoven's muse; but this expectation *after one hearing* was not fully satisfied, and the applause which the work received was not of that enthusiastic nature by which a work that pleases universally is distinguished. In short, the symphony did not make, as the Italians say, *furore*. I am of the opinion that the cause of this was not in weaker or less artistic workmanship (for in this, as in all of Beethoven's works of this species, breathes the peculiar genius which always proves

* Pauline Anna Milder was born at Constantinople, December 13, 1785. She died at Berlin, May 29, 1838. The daughter of an Austrian courier, or, as some say, pastry cook to the Austrian ambassador at Constantinople, and afterward interpreter to Prince Maurojeni, she had a most adventurous childhood. (The story is told at length in von Ledebur's "Tonkünstler-Lexicon Berlin's.") Back in Austria, she studied three years with Sigismund Neukomm. Schikaneder heard her and brought her out in Vienna in 1803, as Juno in Süssmayer's "Der Spiegel von Arkadien." She soon became famous, and she was engaged at the court opera, where she created the part of Leonora in "Fidelio." In 1810 she married a jeweller, Hauptmann, whom Beethoven once honored by calling him "stupid ass!" She sang as guest at many opera-houses and was offered brilliant engagements, and in 1816 she became a member of the Berlin Royal Opera House at a yearly salary of four thousand thalers and a vacation of three months. She retired with a pension in 1831, after having sung in three hundred and eighty operatic performances; she was also famous in Berlin as an oratorio singer. She appeared again in Berlin in 1834, but her voice was sadly worn, yet she sang as a guest in Copenhagen and St. Petersburg. Her funeral was conducted with pomp and ceremony, and it is said that the "Iphigenia in Tauris," "Alceste," and "Armide," her favorite operas, were put into her coffin, a favor she asked shortly before her death.

† Giuseppe Siboni, born January 27, 1780, at Forli, died at Copenhagen, March 29, 1839, as conductor of the opera-house and director of the Conservatory. He sang in Italian cities (his début was at Florence in 1797), at London, at Vienna (1810-14), Prague, Naples, St. Petersburg, and in 1819 he made Copenhagen his dwelling-place. He was the father of Erik Siboni (1828-92), pianist, organist, and composer, and teacher from 1864 to 1883 at the Royal Music Academy at Sorö. He was born at Copenhagen and he died there. The Earl of Mount-Edgcombe, a discriminative critic, says that he sang well, "but with a thick and tremulous voice." Parke, the oboe player and the author of the entertaining "Musical Memoirs," heard him at the King's Theatre, London, in 1807: "The voice of Siboni was not extensive, but he managed it with skill."

‡ Karl Weinmüller was born near Augsburg in 1765. He joined a company of strolling comedians, and in 1795 he obtained an engagement in a Viennese theatre. He had a beautiful bass voice of extraordinary compass, and he sang with skill. Chamber singer to the emperor and a leading member of the Court Opera House, he left the stage in 1825, and died in 1828 at Doebbling. His chief parts were Thoas, Leporello, Sarastro, Figaro, and Zamoski in Cherubini's "Faniska." He also distinguished himself in church and oratorio music.

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his originality), but partly in the mistake of allowing this symphony to follow the one in A major, and partly in the satiety that followed the enjoyment of so much that was beautiful and excellent, whereby natural apathy was the result. If this symphony in future should be given *alone*, I have no doubt concerning its favorable reception."

Czerny remembered that on this occasion the new Eighth Symphony did not please the audience; that Beethoven was irritated, and said: "Because it is much better" than the Seventh.

There were in the orchestra at this concert eighteen first violins, eighteen second violins, fourteen violas, twelve violoncellos, seven double-basses. The audience numbered about three thousand, although Schindler spoke of five thousand.

Beethoven described the Eighth in a letter to Salomon, of London, as "a little symphony in F," to distinguish it from its predecessor, the Seventh, which he called "a great symphony in A, one of my most excellent."

We know from his speeches noted down that Beethoven originally planned an elaborate introduction to this symphony.

It is often said that the second movement, the celebrated Allegretto scherzando, is based on the theme of "a three-voice circular canon, or round, 'Ta, ta, ta, lieber Mälzel,' sung in honor of the inventor of the metronome" and many automata "at a farewell dinner given to Beethoven in July, 1812, before his leaving Vienna for his summer trip into the country." This story was first told by Schindler, who, however, did not say that the dinner was given to Beethoven alone, and did say that



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the dinner was in the spring of 1812. Beethoven was about to visit his brother Johann in Linz; Mälzel was going to England to produce there his automaton trumpeter, but was obliged to defer this journey. Beethoven, who among intimate friends was customarily "gay, witty, satiric, 'unbuttoned,' as he called it," improvised at this parting meal a canon, which was sung immediately by those present. The Allegretto was founded on this canon, suggested by the metronome, according to Schindler. Thayer examined this story with incredible patience ("Beethoven's Leben," Berlin, 1879, vol. iii. pp. 219-222), and he drew these conclusions: the machine that we now know as Mälzel's metronome was at first called a musical chronometer, and not till 1817 could the canon include the word "Metronom." Schindler, who was seventeen years old in 1812, heard the story from Count Brunswick, who was present at the meal, but was not in Vienna from March, 1810, till the end of February, 1813, four months after the completion of the symphony. Furthermore, in one of the conversation books (1824) Beethoven says: "I, too, am in the second movement of the Eighth Symphony—ta, ta, ta, ta—the canon on Mälzel. It was a right jolly evening when we sang this canon. Mälzel was the bass. At that time I sang the soprano. I think it was toward the end of December, 1817." Thayer says: "That Mälzel's 'ta, ta, ta' suggested the Allegretto to Beethoven, and that by a parting meal the canon on this theme was sung, are doubtless true; but it is by no means sure that the canon preceded the symphony. . . . If the canon was written before the symphony, it was not improvised at this meal; if it was then improvised, it was only a repetition of the Allegretto theme in canon form." However this may be, the persistent ticking of a wind instrument in sixteenth notes is heard almost throughout the movement, of which Berlioz said: "It is one of those productions for which neither model nor pendant can be found. This sort of thing falls entire from heaven into the composer's brain. He writes it at a single dash, and we are amazed at hearing it."

There has been much discussion concerning the pace at which the third movement, marked *Tempo di menuetto*, should be taken. Wagner made some interesting remarks on this subject in his "On Con-

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ducting" (I use Mr. E. Dannreuther's translation): "I have, myself, only once been present at a rehearsal of one of Beethoven's symphonies, when Mendelssohn conducted. The rehearsal took place at Berlin, and the symphony was No. 8 (in F major). . . . This incomparably bright symphony was rendered in a remarkably smooth and genial manner. Mendelssohn himself once remarked to me, with regard to conducting, that he thought most harm was done by taking a tempo too slow, and that, on the contrary, he always recommended quick tempi, as being less detrimental. Really good execution, he thought, was at all times a rare thing, but shortcomings might be disguised if care was taken that they should not appear very prominent; and the best way to do this was 'to get over the ground quickly.' . . . Beethoven, as is not uncommon with him, meant to write a true minuet in his F major Symphony. He places it between the two main Allegro movements, as a sort of complementary antithesis to an Allegro scherzando which precedes it; and, to remove any doubt as to his intention regarding the tempo, he designates it *not* as a minuetto, but as Tempo di minuetto. This novel and unconventional characterization of the two middle movements of a symphony was almost entirely overlooked. The Allegretto scherzando was taken to represent the usual Andante, the Tempo di minuetto the familiar scherzo; and, as the two movements thus interpreted seemed rather paltry, and none of the usual effects could be got out of them, our musicians came to regard the entire symphony as a sort of accidental *hors d'œuvre* of Beethoven's muse, who, after the exertions of the A major Symphony, had chosen 'to take things rather easily.' Accordingly, after the Allegretto scherzando, the time of which is invariably dragged somewhat, the Tempo di minuetto is universally served up as a refreshing Ländler, which passes the ear without leaving any distinct impression. Now the late Kapellmeister Reissiger, of Dresden, once conducted this symphony there, and I happened to be present at the performance, together with Mendelssohn. We talked about the dilemma just described and its proper solution, concerning which I told Mendelssohn that I believed I had convinced Reissiger, who had promised that he would take the tempo slower than usual. Mendelssohn perfectly agreed with me. We listened. The

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third movement began, and I was terrified on hearing precisely the old Ländler tempo; but, before I could give way to my annoyance, Mendelssohn smiled and pleasantly nodded his head, as if to say: 'Now it's all right! Bravo!' So my terror changed to astonishment. . . . Mendelssohn's indifference to this queer, artistic contretemps raised doubts in my mind whether he saw any distinction and difference in the case at all. I fancied myself standing before an abyss of superficiality, a veritable void."

Mozart wrote from Bologna in 1770: "We wish that it were in our power to introduce the German taste in minuets in Italy; minuets here last almost as long as whole symphonies." Mr. H. E. Krehbiel, in a note ("Mozart," by Friedrich Kerst, New York, 1905), adds: "There might be a valuable hint here touching the proper tempo for the minuets in Mozart's symphonies. Of late years the conductors, of the Wagnerian school more particularly, have acted on the belief that the symphonic minuets of Mozart and Haydn must be played with the stately slowness of the old dance. Mozart himself was plainly of another opinion." But the character of the minuet varied somewhat according to the country. Count Moroni characterized the dance as the true portrait of the eighteenth century. "It was, so to speak," says an anonymous writer, "the expression of that Olympic calm and universal languor which characterized everything, even the pleasures of society. In 1740 the social dances of France were as stiff as the old French gardens, and marked by an elegant coolness, prudery, and modesty. The pastime was not even called 'dancing.' People spoke of it as 'tracer les chiffres d'amour.'" But it is doubtful whether Haydn's minuets were written with any thought of the court dance, and many of Mozart's suggest the necessity of a lively pace. Mr. Vernon Blackburn of the *Pall Mall Gazette* found fault with Mr. Ignaz Friedman, a pianist, for playing (February 13, 1906) a minuet by Suk: "Instead of giving it, as that inimitable form of music should be given, in a straight, direct, and classical manner, he actually at times played with tempo rubato. Now, seeing that the Minuet is essentially a dance form, tempo rubato should be absolutely excluded from any interpretation of it." But may there not be freedom in pace in the interpretation of music written in the form of an old dance, but without precise reference to the dance itself?

This symphony was first played in Boston at an Academy concert on December 14, 1844. The first performance in America was by the Phil-

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harmonic Society of New York on November 16, 1844; and at this same concert, led by George Loder, Mendelssohn's overture, "The Hebrides," was also performed for the first time in this country.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

The first movement, *Allegro vivace e con brio*, F major, 3-4, opens immediately with the first theme. The first phrase is played by the full orchestra forte; wood-wind instruments and horns respond with a phrase, and then the full orchestra responds with another phrase. A subsidiary motive leads to the more melodious but cheerful second theme in D major. The first part of the movement ends in C major, and it is repeated. The working out is elaborate rather than very long, and it leads to the return of the first theme at the beginning of the third part ('cellos, double-basses, and bassoons). The theme is now treated more extensively than in the first part. There is a long coda.

II. *Allegretto scherzando*, B-flat major, 2-4. The characteristics of this movement have been already described. First violins play the first theme against the steady "ticking" of wind instruments, and each phrase is answered by the basses. There is a more striking second theme, F major, for violins and violas, while the wind instruments keep persistently at work, and the 'cellos and double-basses keep repeating the initial figure of the first theme as a basso ostinato. Then sighs in wind instruments introduce a conclusion theme, B-flat major, interrupted by the initial figure just mentioned and turning into a passage in thirds for clarinets and bassoons. The first part of the movement is repeated with slight changes. There is a short coda.

III. *Tempo di menuetto*, F major, 3-4. We have spoken of the difference of opinion concerning the proper pace of this movement: whether it should be that of an ordinary symphonic minuet, or that of a slow and pompous minuet, so that the movement should be to the second as a slow movement to a scherzo. The trio contains a dialogue for clarinet and two horns.

IV. *Allegro vivace*, F major, 2-2. The finale is a rondo worked out on two themes. The drums are tuned an octave apart, and both give F instead of the tonic and dominant of the principal key. The movement ends with almost endless repetitions of the tonic chord. Sudden changes in harmony must have startled the audience that heard the symphony in 1814.

* * *

The first movement of this symphony was in the original version shorter by thirty-four measures.

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At first little attention was paid to the Eighth Symphony. Hanslick says, in "Aus dem Concertsaal," that the "Pastoral" Symphony was long characterized as the one in F, as though the Eighth did not exist and there could be no confusion between Nos. 6 and 8, for the former alone was worthy of Beethoven. This was true even as late as 1850. Beethoven himself had spoken of it as the "little" symphony, and so it is sometimes characterized to-day.

Leipsic was the second city to know the Eighth Symphony, which was played in the Gewandhaus, January 11, 1818.

The Philharmonic Society of London did not perform the work until May 29, 1826, although it had the music as early as 1817.

In Paris the Eighth was the last of Beethoven's to be heard. The Société des Concerts did not perform it until February 19, 1832. Fétis, hearing the symphony, wrote that in certain places the symphony was so unlike other compositions of Beethoven that it gave room for the belief that it was "written under certain conditions which are unknown to us, which alone could explain why Beethoven, after having composed some of his great works, especially the 'Eroica,' left this broad, large manner analogous to his mode of thought to put boundaries to the sweep of his genius." At the same time Fétis found admirable things in the work "in spite of the scantiness of their proportions." But Berlioz saw with a clearer vision. "Naïvete, grace, gentle joy, even if they are the principal charms of childhood, do not exclude grandeur in the form of art which reproduces them. . . . This symphony, then, seems wholly worthy of those that preceded and followed, and it is the more remarkable because it is in nowise like unto them." Wagner's admiration for the Eighth is well known.

Commentators have attempted to read a programme into it. Lenz saw in the "Eroica" the "Battle of Vittoria" and the Eighth a "military trilogy." He named the finale a "poetic retreat," and characterized the obstinate triplets as "a sort of idealization of drum-rolls." Ulibischeff believed that the second movement was a satire or a musical parody on Rossini's music, which was in fashion when Beethoven wrote the Eighth Symphony. Unfortunately for Ulibischeff's hypothesis, Rossini's music was not the rage in Vienna until after 1812.

The Eighth Symphony was performed for the first time at St. Petersburg, March 27, 1846; at Moscow, April 7, 1861.

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